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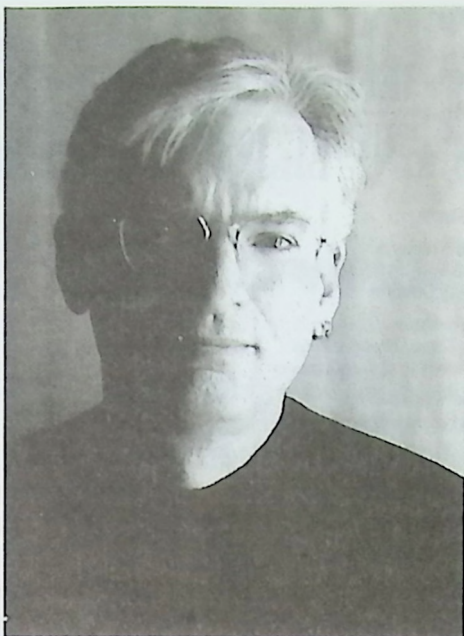
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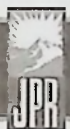


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Don Harriss presents a contemporary solo piano concert at the Old Siskiyou Barn on October 28. See Artscene, page 28.

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ON THE COVER

Some of the diverse and colorful performers appearing in this year's One World series. See feature, page 8.

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JEFFERSON MONTHLY

OCTOBER 2000

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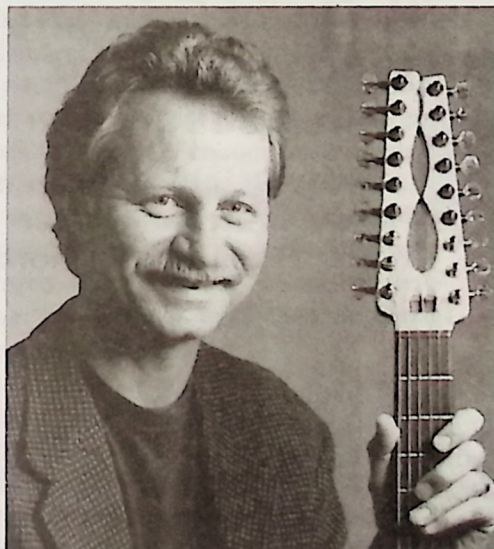
FEATURES

8 One World

For the eighth consecutive year, the Southern Oregon University Program Board and Jefferson Public Radio are teaming up to bring some of the world's top musicians to the Rogue Valley, in a series of performances from around the Earth. Tom Olbrich and Eric Alan give an advance view of the rich, diverse lineup, which includes music from the Congo, Cuba, the Celtic regions, Harlem, Hawaii, Gambia, the Cajun heartland of the southern states, and more. It's all world music, and it's changing the way we relate.

10 Small Printed Voices

The free press has never really been free. It's been restricted by, among other things, the expenses and structures of ownership and distribution. At the turn of the millennium, massive consolidation in the publishing industry has given corporate publishing huge dominance. Yet it also means that the publishing giants are ignoring areas of literature that previously were their domain. Is this a situation of trouble or opportunity for book publishers in the State of Jefferson? Tim Holt investigates the realities that one publisher calls "brutal."



Alex de Grassi brings his acoustic steel string guitar and fingerpicking style to Ashland on October 21. See Artscene, page 28.

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TUNED IN

Ronald Kramer

Surviving *The Survivors*

Word out of Hollywood late this summer was that employment of actors and writers was down by ten percent—all because of so-called “reality television,” the most prominent example of which is CBS-TV’s *The Survivors*. Clearly the most watched television program of the summer television season, *The Survivors* propelled the CBS-TV network into a dominant ratings position and fueled intense media attention. The result of all the hoopla was a series finale which garnered one of the largest TV audiences of the year during a time of the year when television viewing is historically at its lowest.

I have to plead some ignorance about this program. Indeed, I may be the only person in America who has never watched it; but it is something which has had a profound effect upon Americans and the television industry. And, while I hesitate to critique something which I haven’t personally seen, in this case I just can’t resist.

There has always been tension between those who believe television and radio are art forms and those who see the broadcast media as purely pop culture commercial escapism, devoid of artistic value. Programs like *The Survivors*, rather like most radio talk programs, do nothing to enhance the standing of their media as art forms. In many ways, programs like *The Survivors* are just extensions of the crime-focused segments which have invaded the network television news magazines in recent years. Taking subjects and placing them in artificial situations which are emotionally and physically challenging, and allowing viewers to watch the unfolding drama of their contest with themselves and their environment, is a type of mass entertainment which has more in common with gladiatorial contests in ancient Rome than with art.

It’s often interesting to compare televi-

sion to film, which is generally acknowledged as an art form. Using *The Survivors* as an example, a filmmaker would either film a clearly fictional story about people marooned on an island or would make a documentary about their experience. *The Survivors* takes neither of these directions, instead relying upon a game show approach, built mainly around hype.



THIS TYPE OF MASS
ENTERTAINMENT HAS MORE IN
COMMON WITH GLADIATORIAL
CONTESTS IN ANCIENT ROME
THAN WITH ART.

What reality television does, simply, is cost less money to produce than dramatic, comic or musical programming which requires writers and actors. Even with a million-dollar jackpot for the winner on the program, reality television is still cheap television to produce.

We’ve always had a streak of reality programming in broadcasting. In the earliest days of radio, before professional programs were developed, radio stations’ offerings consisted almost entirely of volunteer talent which station staff booked for fifteen or thirty minute appearances. In the early 1920s a hapless announcer once faced the challenge of an anticipated act not arriving. The poor fellow ad-libbed for as long as he could, and then, in desperation, threw open a studio window and announced to listeners that the station was now going to present “the sounds of the city.” The station did so for about fifteen minutes until other entertainment could be coaxed before the microphone. That too was reality programming, I suppose.

In the late 1950s, late-night television host Jack Paar, who essentially created *The Tonight Show* on NBC, traded significantly on his emotional personality. Viewers never quite knew what Paar was going to say (at times it was doubtful Paar did himself) and his histrionics often made front-page news. So, in addition to the visiting guests and entertainers, viewers often tuned in to the program to see what Paar would do next.

That too was a type of reality television.

But the genre which has taken hold on television in recent seasons, and which has created a ratings powerhouse for CBS this summer, is something different. Broadcasting the ambient sounds of a city, or Paar’s latest tirade against the NBC brass, was a literal presentation of reality. *The Survivors* is an entirely manufactured experience. After all, these sixteen folks didn’t get to a remote island on their own and their reason for subjecting themselves to the experience is the million-dollar prize dangled by the producers. Unlike the tame radio and television reality ventures of the past, the latest reality television efforts trade on voyeurism with a heavy dose of titillation to boot.

With the broadcast media’s penchant for emulation, the fall television schedules will be awash with new attempts to cater to viewers’ voyeuristic urges. The best thing one can say about this trend is that, like all things in television, it is a fad that will pass. The worst thing one can say is that, having ventured down such a dubious road, the networks will probably dream up a new gimmick that makes *The Survivors* seem like *The Ten Commandments*.

I have always believed that, like Gresham’s law about “bad money driving out good,” a similar law existed in broadcasting. Bad programming drives out good.

While much of what appears on commercial television is pretty light-weight stuff, it at least aspires to use creative processes. If we don’t expect television, or radio, to be creatively applied, what purpose does it serve?

It has been popular in some quarters to question the utility of public radio and public television in the face of the exploding media environment.

After this summer’s television innovations, the defense rests. ■

Ronald Kramer is JPR’s Executive Director.

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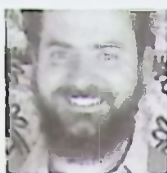
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JEFFERSON ALMANAC

Pepper Trail

Image and Absolute

My house has been the site of a lively intergenerational debate this summer, about nothing less than the nature of reality. This was triggered by the question: what is a photograph? In media-saturated America, photographs are the currency with which we trade in reality. But what do they tell us, and how do we weigh their value? These questions have opened a revelatory dialog between myself and my son.

There is no doubt that my own relationship with photography was bequeathed to me by my father. Professionally, he was a photographer for the state of New York's Department of Agriculture. From 9 to 5, he labored for the taxpayers, doing his best to make shiny farm equipment impressive, new apple varieties appetizing, and shyly smiling agronomists interesting. But after hours, he used the camera in the service of his artist's eye and naturalist's heart, and photographed the flowers, insects, and birds whose lives he knew so well. One of my favorite spots as a boy was a tall stool in my father's darkroom, where I perched amid the sharp and commanding smells of mysterious chemicals, and watched as images swam up out of pools of dim red light. It was a moment of truth. Was the hoped-for picture there, or was it not?

I grew up to be a passionate photographer, and whenever I visit a new landscape, I find myself with a camera in my hand. This spring, the new landscape was Zion National Park. The Navajo sandstone cliffs were so red that they bled their colors into the waters of the Virgin River, which ran in Easter-egg pastels of pink and purple. The cottonwoods along the banks were a soft and tremulous green in the depths of the shadowed canyon, but flared into incandescence when speared by shafts of sunlight. On the high plateau, mounds of slickrock and wind-twisted junipers twined in a fluid but frozen dance. I spent hours seeking that perfect image of azure sky, carnelian stone, and viridian leaf that would capture the essence of the place.

As I carefully composed shot after shot at Zion, I mused about the nature of images, and the essence of the absolute. For me, a nature photograph is, or should be, the record of a particular and irreproducible moment. But was the picture in my viewfinder the end of the creative process, or the beginning? Was it reality, or was it raw material? This new perspective came courtesy of my 14-year old son Graham, who had his own photography project this spring. Armed with a digital camera and his computer, he produced a portfolio of amazing pictures. His view of photography could not be more different from mine. The questions that I find so intractable are not even an issue for him. For Graham, a photograph is something to digitize and to start to play with. And so, like many a parent of teenagers, I find myself looking at the world through new eyes.

Our family debate echoes a larger controversy now raging in the field of nature photography. A recent book, *Virtual Wilderness: the Nature Photographer's Guide to Computer Imaging*, by Tim Fitzharris, extols the creative potential of digital techniques for manipulating scanned photographs. It includes some incredible images, of such things as elephants (photographed in Africa) climbing glistening white sand dunes (photographed in New Mexico), and of wolves (photographed in an enclosure) placed against a wilderness background (from Alaska), with their howling muzzles emitting dramatic clouds of mist (digitally fabricated). While the pictures are incredible, they have attracted stinging criticism. There is a growing movement that asserts that such manipulation, when unacknowledged, amounts to falsification, and undermines the veracity of nature photography as a documentary medium. A grassroots program called "FoundView" has sprung up to support photographers who certify that no elements of an image have been altered (except tonally) since the shutter was clicked. This is so-called "single-click

photography", which is growing in acceptance as a standard for reality-based imaging.

Now, I don't consider myself a purist by any means. I accept that photography, by its very nature, is a highly artificial and selective act. Like virtually all photographers, I use filters and manipulate depth of field to create images that my eyes could never see, and my son has shown me that brilliantly creative and evocative images can result from digital manipulation. What I find troubling is not the technology but the ideology. To my mind, a photographer — like an ecologist and a land manager — is a student of nature, not its master. Digital manipulation of images troubles me to the extent that it divorces us from the natural moment, that it fosters an illusion of control. "Virtual wilderness" is not merely a contradiction in terms, it is a dangerous delusion.

I guess what I hope for from my son is simply the acknowledgment that there is such a thing as the irreplaceable moment. There is a sacredness in that instant when a breeze stirs a meadow full of camas flowers; when the scream of a hawk suddenly fills a silent canyon; and when the deer turns its head and looks straight into your eyes. The only way to have these moments is to be there. For most of us, days and weeks and months of our lives may pass without leaving a trace of lasting memory. But those moments of "being there," measured out in seconds, will remain with us to the end of our lives, worn smooth and familiar by recollection.

Constantly surrounded as we are by devices that produce and reproduce images and sounds, we are in danger of losing the unmanipulated moment. What will that mean? It is hard to know — such a situation is new in human history. But I fear that the glare of the image will come to blind us to the shape of the absolute. Paradoxically, drunk with images, we will be left at last without vision. And at that moment, we will find that we are lost indeed.

Pepper Trail's commentaries can regularly be heard on the *Jefferson Daily*, the news-magazine of Jefferson Public Radio.

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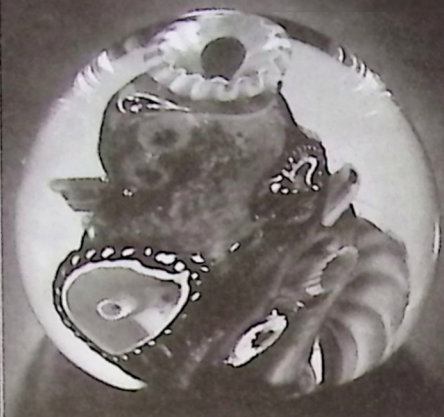
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JEFFERSON OUTLOOK

Russell Sadler

Deregulation Malpractice

While political junkies were handicapping presidential campaigns and watching insipid national political conventions this summer, ordinary mortals were suffering a record number of delayed and canceled airline flights. Ordinary mortals on the West Coast also kept a wary eye on the weather, worrying that the next heat wave might trigger electricity blackouts. And in San Diego, ordinary mortals watched their \$200 per month electric bills corkscrew into \$500 per month electric bills.

These apparently unrelated activities—electricity shortages and airline delays—have one thing in common. Both involve “deregulated” industries.

The public disruption is the predictable product of neo-Victorian economists whose free-market dogma demonstrates that their knowledge of economic theory exceeds their knowledge of the way these industries work in the real world.

Airline “deregulation” ostensibly freed the airlines to “compete” for passengers. The promise of many new competing airlines turned out to be a myth. After all the bankruptcies and buyouts of start-up airlines there are about as many national and regional air carriers today as there were when the industry was deregulated in 1970s.

This summer’s epidemic of delays and canceled flights was predictable. “Economic theory” failed to recognize that the airports where airlines loaded and unloaded their passengers and the air traffic control system that directed the airplanes were publicly owned and were governed by different economics. Freed of regulation, the airlines “competed” to funnel as many flights as possible through lucrative high population “hub” airports in a effort to attract as many passengers as possible.

The airlines’ “hub and spoke” routes

created bottlenecks at the major hub airports that overwhelmed terminal capacity and paralyzed the air traffic control system in bad weather. The consequences range from the interminable terminal construction at airports from Portland, Oregon to Portland, Maine to billion dollar mega-monstrosities like the World Capital of Lost Baggage in Denver.



**ELECTRICITY SHORTAGES AND
 AIRLINE DELAYS HAVE ONE
 THING IN COMMON: BOTH
 INVOLVE “DEREGULATED”
 INDUSTRIES.**

An estimated 670 million people will fly this year, up 20 million from last year. An estimated 5 billion a year will fly by 2010. The air traffic control system is always playing catch-up, chronically underfunded by a penurious congress unwilling to meet its responsibility to maintain its capital investment in the nation’s

air transportation system.

The airlines’ demand to just build more terminal space in the nation’s hub airports is taxing the public’s willingness to pay for these new ground facilities. The obvious solution of spreading the growing air traffic out over the country by scheduling more direct flights to “secondary” destinations away from major hubs is dismissed by the airlines as “uneconomic” and by economists because it does not conform to “free market theory.”

The consequences of electricity “deregulation” are equally predictable. Economists insisted on separating the generating end of the utility business from the transmission and distribution ends so generating companies could be “free to compete.” It should surprise no one that few people are building generating plants of adequate capacity. Uncertain investors are not sure who will buy the electricity to pay off construction costs.

No matter how many generators are built in the next few years the power cannot not reach market because the existing transmission grid is at capacity. “Deregulation” actually regulates the rates utilities

can charge to "wheel" power over their transmission and distribution lines. There is no incentive to build more transmission or distribution capacity.

Economists usually dismiss the transmission problem, arguing the latest technology—combined-cycle gas-fired turbines—can be located close to their customers' loads, making long distance transmission obsolete. Unfortunately for the economists, most electricity consumption in the Western states is in urban areas that are also prone to inversions that concentrate air pollution. No state or local government can responsibly site gas-fired generators with their hydrocarbon discharges in these urban areas. The unrealistic theoretical assumptions of electricity "deregulation" has led to an artificial shortage of generating capacity that allows "energy" companies like Enron—a company that hires more lawyers and lobbyists than linesman—to charge distribution utilities whatever the traffic will bear, as San Dieagans are finding out.

Economists are disturbed because ordinary people are not behaving according to their carefully thought out theories. The airline delays and the rising price of electric bills, you see, are supposed to be sending us a "signal."

The economists' solution to airline terminal delays is "time of day pricing." People who can afford the higher prices get to leave after breakfast and come home in time for dinner while ordinary mortals can leave at 5 a.m. and return by midnight. This might have been an acceptable solution in class-conscious Victorian England of the 19th century that influences today's conservative economists. It is unacceptable in modern egalitarian America.

Rising electric bills are also supposed to be sending us a "signal." When your electric bill reaches \$500 a month you are supposed to realize it is now economic to put solar electric panels on your roof and sell your surplus electricity back to your utility.

Ray Ogden at Energy Outfitters in Cave Junction, Ore. sells such equipment. He estimates a 1,000 watt solar electric system with a synchronous inverter to channel excess electricity onto your utility's distribution lines will cost about \$10,000. Ogden says the system will pay for itself in, perhaps, 30 years. Is it any wonder San Diego utility customers are "playing the political card" and demanding their lawmakers legislate an end to this fundamentally flawed

CONTINUED ON PAGE 33

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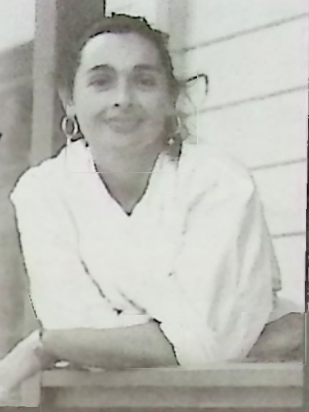
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One World



In the eight years since the beginning of the *One World* series of performances from around the earth, "world music" has found its way ever more into the consciousness of America. Musical experimentations which cross cultural boundaries have brought new richness and great joy to listeners and players alike; and increased exposure to pure, traditional forms of expression from around the world has brought a higher level of intercultural understanding.

Just what is "world music," though? Friends who recently traveled to Europe had the question arise in a conversation with a local resident, who found the American view amusing. That is, the tendency of United States residents to define "world music" as anything which comes from beyond the nation's borders; or which is not sung in English. This, of course, implies that the U.S. is not part of the world, or perhaps that the world is divided into two parts: the U.S., and everywhere else. It may also harbor the view that English is the only language which is part of this country's expression.

In any case, the *One World* series, put on by the Southern Oregon University Program Board and Jefferson Public Radio, takes a broader view. The performances celebrate that we are all part of the same earth; and that music which originates from our shores is world music too, especially as it blends with the expressions of cultures beyond. The 2000-2001 series includes a great variety of music, with origins in the Congo, Cuba, the Celtic regions, Harlem, Hawaii, Gam-bia, the Cajun heartland of the southern U.S., and more. It's all world music, with another eclectic, world class set of performers visiting the Rogue Valley to inspire and enlighten. This year's lineup, as always, ranges from

MUSICAL
EXPERIMENTATIONS
WHICH CROSS CULTURAL
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BROUGHT NEW RICHNESS
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PLAYERS ALIKE.

the world-famous to the outstanding but lesser known. The schedule includes:

Leo Kottke / Tuck & Patti

This great double bill opens the series on October 12 at the Craterian Ginger Rogers Theater in Medford. Leo Kottke is installed in *Guitar Player* magazine's Hall of Fame. He has released 21 albums and recorded with everyone from Lyle Lovett to Rickie Lee Jones. His music is included in the course for guitar studies at the Wisconsin Conservatory of Music. What may never appear on his recordings or transcriptions, but that is a major ingredient in his stage presentation, is his ability to make you laugh. He is hilarious, surprising and never the same twice on stage.

Tuck Andress and Patti Cathcart have achieved a smooth, affecting blend of jazz and pop. It's a scintillating mixture that finds Patti swooping, belting, purring, and scatting in and around Tuck's sinewy guitar lines. They blend jazz standards, Stevie Wonder and Jimi Hendrix tunes, blues tunes, show tunes, old tunes, new tunes and plenty of free-falling improv in between. After over twenty happy years of music and romance together, Tuck and Patti sound more harmonious than ever.

The Best of Scotland: The Tannahill Weavers

The Tannahill Weavers are Scotland's premiere traditional band. Their diverse repertoire spans the centuries with fire-driven instrumentals, topical songs, original ballads and lullabies. They feature stunning lead vocals and harmonies, highland bagpipes, Scottish small pipes, fiddle, bodhran (Celtic drum), flute, cello, guitar, tin whistles and more.

ARTICLE BY
Tom Olbrich & Eric Alan

Since their first visit to the United States in 1981, the Tannies have been one of the most popular Celtic groups to perform in this country. They'll perform at the SOU Music Recital Hall in Ashland on October 21.

The Buena Vista Social Club's

Eliades Ochoa y el Cuarteto Patria

Eliades Ochoa's voice and guitar playing stand out on Ry Cooder's *Buena Vista Social Club* as the strongest amongst a group of Cuban superstars. He sang lead to Compay Segundo's backing vocal on "Chan Chan," the signature tune of *Buena Vista*. He has led the legendary el Cuarteto Patria since 1978, although the group has existed for sixty years. Cuarteto features some of the best musicians in Cuba, performing on guitar, double bass, maracas and percussion. Ochoa's latest recording, *Sublime Illusion*, features Cooder, David Hidalgo of Los Lobos and blues legend Charlie Musselwhite along with el Cuarteto Patria. On recording and live, Ochoa and his group deliver traditional Cuban music, including *son*, *boleros* and *guarachas*, with great energy and authenticity. The band will perform on October 30 at the SOU Music Recital Hall.



Eliades Ochoa

AfroPop Music from the Republic of Congo:

Sam Mangwana

Sam Mangwana is one of the prime singers and innovators of the AfroPop music Congolese rumba (or soukous). The music is a beautifully crafted, sweet lyrical mix of international styles. Mangwana has played in and led some of the most influential African groups since the early 1960s. No matter what the tune or the language—he is fluent in Lingala, Kikongo, Swahili, Portuguese, French, English and other tongues—the music produces waves of rhythmic motion. Those waves will roll sweetly over the crowd on November 9 at the SOU Music Recital Hall. This performance is presented in part with funding from the Oregon Arts Commission; WESTAF, the Western States Arts Federation; and the National Endowment for the Arts.

Squirrel Nut Zippers

The Squirrel Nut Zippers' signature blend of

1920s Harlem "hot jazz," ragtime and calypso took the music world by storm a few years back, and their recordings soared to the top of the charts. One CD, *Perennial Favorites*, went gold and another, *Hot*, went platinum. Their latest recording will be called *Bedlam Ballroom*, and it comes out October 17. Once again, this hot young octet is poised to set audiences, young and old alike, on fire. Their unique, new blend of old sounds brought "hot jazz" to places it had never been before, including MTV. The Squirrel Nut Zippers sold out the Britt amphitheater in 1998 in their only other Southern Oregon appearance. Tickets for this performance in the Craterian Ginger Rogers Theater in Medford on November 19 are sure to go quickly.

Fiesta Navidad

Featuring Mariachi Los Camperos de Nati Cano y Ballet Folklorico Ollin

Literally *The Feast of Christmas*, this performance features a huge Mariachi orchestra and dance troupe in colorful costumes of regional Mexico. The show includes a traditional Las Posadas procession as well as a holiday celebration of music ranging from pure Mariachi to Christmas favorites "Feliz Navidad" and "Noche de Paz" ("Silent Night"). Dances include such favorites as the "Jarabe Tapatio" ("The Mexican Hat Dance") and the evening closes with Christmas sing-a-long, in Spanish of course. Mariachi Los Camperos has recorded with Linda Ronstadt and appeared on the Grammy Awards and *The Tonight Show*. *Fiesta Navidad* is a production of Nati Cano and the Philharmonic Society of Orange County. It will be an early Christmas feast at the Craterian Ginger Rogers Theater on November 29.

BeauSoleil

For 25 years, Cajun masters BeauSoleil have been following the same winning recipe. First, take three traditional ingredients—soulful Cajun French lyrics, hot fiddle licks and irresistible

CONTINUED ON PAGE 33



BeauSoleil

Leo Kottke/Tuck and Patti

Thursday, October 12, 8 p.m.
Craterian Ginger Rogers Theater
\$38.50 · SOU Students /Children (0-12) \$28.50

The Best of Scotland:

The Tannahill Weavers
Saturday, Saturday, October 21 8 p.m.

SOU Music Recital Hall
\$29 · SOU Students/Children \$21

The Buena Vista Social Club Presents:

Eliades Ochoa y el Cuarteto Patria
Monday, October 30 8 p.m.

SOU Music Recital Hall
\$38.50 · Children (0-12)/SOU Students \$28.50

Sam Mangwana: AfroPop Music From the Republic of Congo

Thursday, November 9, 8 p.m.
SOU Music Recital Hall
\$27.50 · Children (0-12)/SOU Students \$19

Squirrel Nut Zippers

Sunday, November 19, 8 p.m.
Craterian Ginger Rogers Theater
\$38.50 · SOU Students /Children (0-12) \$27

Fiesta Navidad featuring Mariachi Los Camperos de Nati Cano y Ballet Folklorico Ollin

Wednesday, November 29
Craterian Ginger Rogers Theater
\$33 · SOU Students/Children (0-12) \$20

BeauSoleil

Saturday, January 27 8 p.m.
Craterian Ginger Rogers Theater
\$35 · SOU Students/Children (0-12) \$22

Halau Hula Ka No'eau Hula dance and chant from the Big Island of Hawai'i

Friday, February 9, 8 p.m.
Craterian Ginger Rogers Theater
\$33 · SOU Students/Children (0-12) \$22

Philip Glass, piano

Foday Musa Suso, kora
Music from *The Screens* & other selections

Sunday, April 29 8 p.m.
SOU Music Recital Hall
\$38.50 · SOU Students/Children (0-12) \$28.50

Celtic Fire featuring Natalie MacMaster and Men of Worth

Wednesday, May 9 8 p.m.
Craterian Ginger Rogers Theater
\$29 · SOU Students/Children (0-12) \$22

Season tickets and tickets for individual concerts are on sale now. *One World* "create your own" season tickets (five or more shows) receive a 10 percent discount, while purchasing a complete season ticket comes with a 15 percent discount. To purchase season tickets or receive a free *One World* brochure, call (541) 552-6461 or visit www.oneworldseries.org. Individual tickets for shows at the Craterian Ginger Rogers Theater are available at (541) 779-3000. For shows at the SOU Music Recital Hall, call (541) 552-6461. Individual tickets for all shows will also be available at Raider Aid in the SOU

Small Printed Voices

As consolidation sweeps through the book industry, nationally, is it crisis or opportunity for publishers in the State of Jefferson?

*Unhappiness is a
Burden I carry
With glee, for
It gives me the
Strength to live
As I wish, and
To appreciate what
True happiness is
When I feel it.*

Keith Miller, in *Early Harvest*, a collection of writing by Oregon high school students published by Story Line Press

There are plenty of unhappy tales in the book publishing world nowadays. Most of them stem from the fact that the business of book publishing has finally been engulfed by the same economic forces that have been shaping most of the retail sector for decades. Major consolidations in the publishing industry—four big publishers now control over 60 percent of all adult book sales—have increased the pressure for blockbuster bestsellers. Carefully drawn and thoughtful works of fiction—what booksellers refer to as “mid-list” books—are being reduced to the backwaters of the major publishers’ lists, or not published by them at all. Some authors require a relatively long shelf life before they are found and appreciated by a substantial body of readers—Dostoyevsky and Joyce come immediately to mind. Authors of that depth and caliber are not being developed and nurtured by the major publishers today.

In 1993 independent bookstores, traditional nurturers of the more obscure authors and “mid-list” fiction, accounted for one of every four books sold in the U.S. Today, with the dominance of chain bookstores and the growing popularity of Internet book sales, the independents’ share has slipped to 17.6 percent of all U.S. sales, according to the American Booksellers Association, which represents independent bookstores.



Jane English of
Mt. Shasta's
Earth Heart
Publishing.

JUDGING BOOK
PUBLISHING BY WHAT
THE BIG BOYS ARE DOING
IS LIKE JUDGING THE
STATE OF AMERICAN
CUISINE BY CRUISING THE
INTERSTATES.

Jason Epstein, a former Random House editor, summed up the situation this way in a recent article in *The New York Review of Books*: “The dominance of bookstore chains dependent on a regular supply of best sellers and the consequent devolution of once-proud publishing houses into units of impersonal corporations is not the work of thoughtless people or malign forces but of morally neutral market conditions—especially the high occupancy costs of mall premises—that demand rapid turnover of undifferentiated products, rates of turnover that are incompatible with the long, slow and often erratic lives of important books.”

Governed by the dictates of mall commerce, the Gap will stock a particular pair of pants because they’ll move off the shelves quickly and at a good price. Why should a mall bookstore have any different attitude toward its stock? (The chains do, of course, stock some mid-list fiction, but they tend not to let these books sit on the shelves very long.)

But judging book publishing by what the big boys are doing these days is a little like judging the

state of American cuisine by cruising the interstates. You’ll find a lot more than Denny’s and McDonald’s once you get off I-5, and more than just King and Koontz once you get off publishing’s fast track.

Right here in the State of Jefferson you’ll find an array of smaller publishers—all of them flying well below the Oprah/*New York Times Book Review* radar—who offer a dazzling variety of books. You’ll find a book on the personal implications of being born cesarean, one on the experience of being imprisoned in a Japanese prisoner of war camp, histories of the Klamath National Forest and Highway 99, and two collections of cowboy poetry—and that’s just scratching the surface.

These regional publishers are the Mom-and-Pop

ARTICLE BY
Tim Holt

operations of the publishing world; their reward for surviving the tenuous economics of small-time publishing is the chance to put their personal stamp on the final product. For example, Jane English of Mt. Shasta-based Earth Heart Publishing was sitting on her porch at twilight and was visited by a swarm of dragonflies—and the experience made her think of an old high school pal who'd begun a children's book some years before after working as a lookout on Mt. Bradley above Dunsmuir. Shortly thereafter, after connecting again with her old friend, English published Judy Hatch's *The Dragonfly of Look-out Mountain*, now a local best seller.

John Jenott is another example: a former big-city graphic artist who returned to his boyhood haunts in the Scott Valley and produced a series of evocative sketches of his early environs, issued under the title *Scott Valley Sketchbook*.

Also in the "Local Boy Makes Good" department is Steve Scholl, who majored in religion at the University of Oregon and has gone on to found Ashland-based White Cloud Press, with partner and wife Janice Lineberger. Of its 25 offerings, most are on spiritual topics, although White Cloud's two most recent titles deal with high-profile political figures: *Speaking of Hillary* is a collection of writings about the controversial first lady which includes contributions from ten Pulitzer Prize winners; and *Against The Grain*, which is former Senator Mark Hatfield's lively new memoir.

To illustrate the unpredictability of the book business, Scholl has a favorite story about when he and Lineberger were starting their publishing business in Santa Cruz, California. The folks at the first bookstore he approached, a large independent, wouldn't even talk to Scholl because, apparently, they didn't feel books on spiritual matters from an unknown publisher would sell. As it happened, a chain bookstore, Crown, was just opening its doors in the same neighborhood. Despite the pressures of getting things ready for the opening, the manager of the store spent almost an hour with Scholl and purchased every offering in his new catalogue.

So the lesson learned by the fledgling publisher was that you can't stereotype chains and independents into Good Guys and Bad Guys. "I've found that the people in the chains are very positive, very easy to deal with. We have no problem getting our books into their stores," Scholl says.

In part, that's because White Cloud fills a special niche in publishing and prints

quality books, but there's one other very important reason: Scholl and Lineberger place their books in the stores through a distributor. Most chain operations won't deal directly with small publishers like White Cloud, preferring the more efficient, less labor-intensive approach of ordering books in quantity, and from a variety of publishers, through distributors. Of course, these distributors, like most middlemen, take a healthy cut from the receipts before they're passed on to the publisher. This amounts to between 22-27 percent, which, with the bookstores' typical cut of 40 percent, leaves publishers no more than 38 percent of the retail price of the book.

That's one big reason why Scholl describes publishing as a "brutal business" and admits that after being immersed in it for seven years, he and his wife are still struggling financially. However, they optimistically project that by the time their catalogue swells to between 40 and 50 titles, they'll have sufficient revenues to put them comfortably in the black.

Given the "brutal" realities of the publishing business, one can understand why White Cloud, like other small publishers, has carefully grown and cultivated a mailing list for direct sales through its catalogue, which now account for 35 percent of all sales, according to Scholl. That type of sale, of course, is the equivalent of the farmer selling his tomatoes from a stall at the farmers' market. In both cases, the producer keeps a much greater portion of the sales of his or her product.

Jane English's Earth Heart publishes books and calendars (including calendars featuring full-color photos of hot-air balloons—English is a professional balloonist). But the economics of the business, principally problems with distributors, are causing her to phase out book publishing. English notes that she lost a "bunch" of money when one of her distributors went out of business. (The same trend toward consolidation that has been occurring among major book publishers has also been taking place with book distributors.) English still plans to publish her popular calendars of ballooning and Mount Shasta, but she plans to let her books, on subjects ranging from cesarean birth to Taoist teachings, gradually go out of print.

Meanwhile, despite the vagaries of the publishing business, Story Line Press has survived for 17 years. That's due in no small part, one suspects, to its strong sense of mission.

"There has been a trend starting about 25 years ago of the major publishers trim-

REGIONAL PUBLISHERS

Some of the State of Jefferson's fine publishers include:

Earth Heart

P. O. Box 7; Mt. Shasta, Calif. 96067
www.eheart.com

Spirituality, personal experience, calendars, etc.

HiStory Ink Books

P.O. Box 52; Hat Creek, CA 96040.
(530) 335-7542

Forest Service lore and history, Siskiyou County history

Living Gold Press

P.O. Box 2; Klamath River, CA 96050.
(530) 465-2444

www.livinggoldpress.com

Cowboy poetry, Highway 99 history, etc.

Naturegraph Publishers

P.O. Box 1047; Happy Camp, CA 96039.
(530) 493-5353

www.naturegraph.com

Nature studies, histories of local Indian tribes, etc.

Sketchbooks

P.O. Box 220; Fort Jones, CA 96032
(530) 468-2536

History and drawings of Scott Valley and Mount Shasta, etc.

Story Line Press

P.O. Box 1240; Ashland, OR 97520.
(541) 512-8792

www.storylinepress.com

Poetry, fiction, Early Harvest collection of student writing, etc.

White Cloud Press

P.O. Box 3400; Ashland, OR 97520
1-800-380-8286; (541) 488-6415

www.whitecloudpress

Spirituality, memoirs, etc.

ming their lists of poetry and mid-list fiction," notes Robert McDowell, a founder and the current director of Ashland-based Story Line. Story Line attempts to fill that void by not only publishing but aggressively seeking out fresh new talent; it offers cash prizes and publication of new works each year in poetry, fiction and a new category referred to as "creative nonfiction."

Also, as part of its continuing quest to ferret out and encourage new talent, Story Line has over the past five years sent a small cadre of poets and writers out into the Oregon hinterlands to hold writing workshops for high school students. Out of this effort, dubbed the Rural Readers Project, comes an annual publication,

CONTINUED ON PAGE 15

Michael Feldman's

Whad'Ya Know

All the News that Isn't

Lieberman Picks Episcopalian Running Mate... And all this time we thought Gore was hanging around Buddhist temples.

Lieberman doesn't work on Saturdays, Gore doesn't work on Sundays — there goes the weekend. Soon we'll be back to the Reagan schedule — two or three days a week and then only 'til noon.

Meanwhile, I'm not saying George W. Bush is a lightweight, but after the nomination he was treated for injuries from falling red white and blue balloons.

The convention emphasis was on diversity for the Republicans — there were white people of every hue, from the very pale to the swarthy; many in the cheaper seats earning less than 100K.

In other news, Ford has announced it will make its new SUV's more pedestrian-friendly by putting cow catchers on the front.

NASA will send two rovers to Mars to sniff each other's butts.

And biologists discover that men have a biological clock, the difference being that a man's biological clock has a snooze alarm on it.

That's all the news that isn't.



**12 Noon Saturdays on
News & Information Service**



NATURE NOTES

Frank Lang

Alcids

Two of my childhood pals were the grandsons of the famous ornithologist Robert Cushman Murphy III, the expert on marine birds of the world. From this family of ardent bird watchers I learned it was proper to pronounce plover as "pluver," that they were common "mers" not muirs and that "alcid" was the in-the-know way to refer to a fascinating group of marine birds that include the auks, puffins, murres, and a group of species known as murrelets.

My first alcid was a marbled murrelet, a funny, stumpy, robin-sized bird bobbing just beyond the surf. The species is found around the North Pacific. An Asiatic subspecies ranges from Kamchatka to Japan, the North American subspecies through the Aleutians to central California. These seabirds feed within 500 feet of shore, mostly small fish and crustaceans. During the breeding season birds fly inland, obviously headed for a nest, but where? In 1954 no one knew. Mystery surrounded the breeding behavior of the birds. The 1961 edition of Peterson's famous *Field Guide to Western Birds* said marbled murrelets "apparently nested on mountains near the coast." In 1974 a nest was discovered in a tree near Santa Cruz, California. By 1987 fewer than ten nests were known in Washington, California, and Alaska. May 18, 1990 Kim Nelson discovered the first nest in Oregon. Where? One hundred and fifty feet or so above the ground in an old growth conifer.

Here is what we know. The marbled murrelet will nest on the ground in the northern part of its range where there are no trees. Further south on both sides of the Pacific they prefer horizontal branches of old conifers. There is no real nest, just a depression in the moss.

Our marbled murrelets fly inland, some-

times as much as twenty miles, to nest high up on the branches of old growth conifers. They lay a single egg. Parents take 24-hour incubations shifts. The chick feeds only at night. On their first flight young birds must fly to the sea or a large lake, often a long way away. There is little room for error.

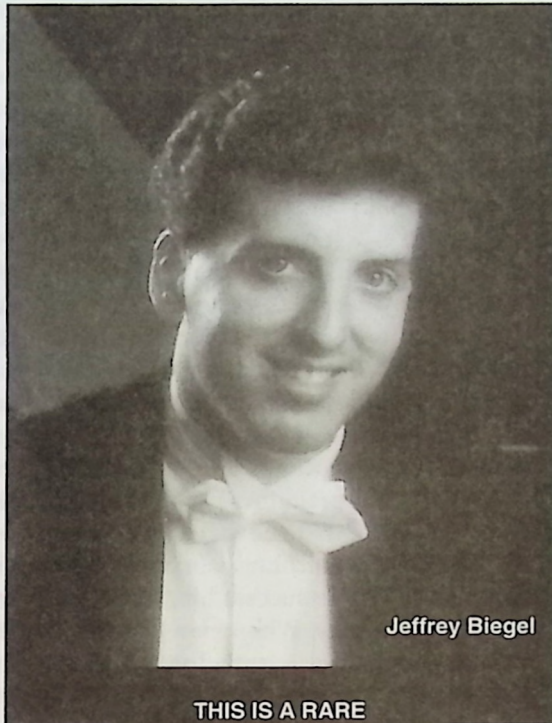
Along the North American coast marbled murrelets seem to be totally dependent on coastal old growth conifers. Diligent searches for marbled murrelet nests in young second growth, mature and old growth forests reveal that they prefer larger stands of intact old growth forests. Sounds like the northern spotted owl.

Sadly, when the marbled murrelet goes, so goes the coastal old growth forest. The problem is not spotted owls, or marbled murrelets, or freckle-faced loggers, but addled brained nincompoops, and we all know where they live. Everywhere, that's where: at all levels of government and the private sector, and, alas, at all levels of academia.

“
ON THEIR FIRST FLIGHT YOUNG
BIRDS MUST FLY TO THE SEA
OR A LARGE LAKE, OFTEN A
LONG WAY AWAY. THERE IS
LITTLE ROOM FOR ERROR.”

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

Jeffrey Biegel and the Rogue Valley Symphony



Jeffrey Biegel

THIS IS A RARE
OPPORTUNITY FOR LOCAL
AUDIENCES TO SEE AN
IMPORTANT NEW WORK
DEBUTED BY ONE OF THE
COUNTRY'S TOP
SOLOISTS.

The Rogue Valley Symphony will launch its 2000-2001 season in late October with a return visit of internationally esteemed pianist Jeffrey Biegel. During the weekend of October 21-23, Biegel will present two very different programs in two venues—the first with full orchestra, the second a solo recital.

On October 21 and 22 in the Craterian Ginger Rogers Theater in Medford, Biegel will join with the Rogue Valley Symphony, conducted and directed by Arthur Shaw, to present the West Coast premiere of a new piano concerto by Pulitzer Prize winning composer Ellen Taaffe Zwilich. Zwilich, who was the first woman to be given the Pulitzer Prize in music, has also been widely recognized in other contexts—including being named 1999 Composer of the Year by *Musical America*. She was commissioned to write this piano concerto specifically for Biegel and orchestra; it's a rare opportunity for local audiences to see an important new work debuted by one of the country's top soloists. (Biegel's recognition began almost immediately after his graduation from the Juilliard school in 1985, when high praise from Leonard Bernstein helped to launch his professional career. Since then, he has been heard in recital all over the world, and performed with many of the world's leading orchestras, including the Philadelphia, St. Louis, Pittsburgh, and National Symphony Orchestras; and the Tokyo, New Japan, Hong Kong, Oslo, Bergen and BBC Philharmonics. He's known for electrifying technique, warmth and artistic maturity.)

As well as the Zwilich concerto with Biegel, the Symphony will also present two other works in the same performance: Britten's famous teaching piece, *Young Person's Guide to the Orchestra*, with all of its ingenious variations celebrating the 250th anniversary of composer Henry Purcell's death; and Brahms' Symphony No. 1,

an epic work of emotional intensity. The entire program will be performed twice at the Craterian: in an evening performance on Saturday, October 21 at 8 p.m.; and in a Sunday matinee on October 22 at 3 p.m.

On the following Monday, October 23, Biegel will present a performance of a very different sort. In *Biegel Plays Gershwin, The Lost Manuscripts*, he will offer a unique solo recital which combines rare music and intimate conversation from the stage. Deeply passionate about the music of Gershwin, Biegel has spent years researching the famous composer's works, and has found a number of lost manuscripts which he is bringing back into the Gershwin repertoire. Biegel's innovative recital will provide an intimate opportunity for local residents to connect both with him, one of the most respected young pianists of the age, and with the newly recovered works of one of the greatest American composers. The performance begins at 8 p.m. in the

Southern Oregon University Music Recital Hall in Ashland. All tickets to the recital include an invitation to a post-concert reception honoring Biegel.

These special events launch a rich and diverse series for the Rogue Valley Symphony which continues through the spring. For further information, contact the box office at (541) 770-6012, or visit online at www.rvssymphony.org.



Ellen Taaffe Zwilich



ONLINE

Joe Loutzenhiser

Technological Wonder

As a computer programmer and enthusiast, I am particularly prone to being enamored of the latest technological wonders. From computers to aqueducts, I find the products of human ingenuity fascinating. For me, the history of science and technology is one long triumph of reason over ignorance and superstition. No one can dispute that one of man's greatest achievements is the medical science that allows us to live longer, healthier lives. Even when the products of science are not necessarily good, such as weaponry, I can still appreciate the creativity that went into their creation.

Recently there have been events that have given me pause, though. I read of fifty million-year-old Arctic ice that is now melting. A newspaper story told of genetically engineered plants whose pollen, altered to contain pesticide, unexpectedly kills Monarch butterflies. *Morning Edition* had stories about the shortages of water expected in the next few decades, some of them dire, such as in Mexico City and the Middle East. Air quality in many Chinese cities is now so bad that even moderate outdoor exposure can be fatal to those with respiratory problems. All over the world animal and plant species are in decline or becoming extinct at an accelerating rate. Forest fires burn out of control all over the American West. This is just a smidgen of the story of how man, with his all-conquering but unrestrained technology, is changing the planet.

I fear we may have outsmarted ourselves.

There is a *Twilight Zone* episode, "The Midnight Sun," in which the earth is slowly spiraling into the sun. The story focuses on a woman and her elderly neighbor who try to cope with the ever increasing heat and the ensuing societal chaos. The visceral quality of this show has stayed with me for fifteen years after seeing it. The image of

people suffering under inescapable heat and their palpable sense of doom comes back to me when I hear news about the warming of our planet. I fear that such a Hell, in the most literal sense, may be our future.

There is a dynamic that occurs in many complex systems where, if a given amount of disruption is introduced into the system, it loses its ability for self correction and de-



WE SEEM TO BE SO
INFATUATED WITH SCIENCE
AND TECHNOLOGY THAT WE
BELIEVE IT CAN SOLVE ALL
OUR PROBLEMS.

generates into chaos, even if the source of the disruption is removed. The example that comes to mind is the passenger pigeon. Passenger pigeons nested together in immense flocks, saturating the local predators and ensuring that the majority of their hatchlings survived. Their entire reproductive success hinged on this biological strategy. When man decreased their population sufficiently they could no longer muster the necessary numbers to effectively reproduce. Even though human predation stopped, passenger pigeons were doomed to extinction by the very process that once helped them thrive. I wonder if something analogous is happening to us.

The earth is an enormously complex system which we only partially understand. Isn't it possible that at some point we will do enough damage, through pollution and resource consumption, that the earth's atmospheric systems will be beyond their ability to naturally recover? Isn't it possible that we, unawares, have already crossed that threshold? Even our best scientists cannot accurately answer these questions, but I suspect that if we have not already gone too far, we eventually, inescapably, will.

I always thought that humanity would end with a bang. Growing up during the Cold War, it seemed that nuclear annihilation was our fate. But nuclear weapons are an identifiable, quantifiable, danger to our existence. Their unimaginable violence and

terrifying menace has caused us to wisely deprecate them as methods of conducting warfare. Because we could identify the danger and agree upon it, we could avoid the repercussions. But what if the danger manifests itself as minute increases in global temperature? What if we cannot quantify the warming because it is masked by short-term fluctuations? As we postulate and ponder, could we be the apocryphal frog in the slowly boiling pot of water? I suspect we will not realize the severity of our predicament until it is much too late.

What has this got to do with computers and the Internet? Not much, really, except that we seem to be so infatuated with science and technology that we believe it can solve all our problems. There are many people who convincingly argue that whatever calamity we inflict upon ourselves can be rectified through human ingenuity. Some even claim that global warming will be beneficial. The late Julian Simon, professor of economics at The University of Maryland (<http://www.rhsmith.umd.edu/tbpp/jsimon/>), contended that many of the dangers we perceive, particularly over-population, are instead advantageous. (Basically, his argument holds that the more people there are, the more geniuses there will be who can solve our problems). I found his arguments sound and disturbingly difficult to refute on a purely objective basis, but subjectively I cannot shake the feeling that our unconcern may be a mistake of cosmic magnitude. There is a disturbing similarity between the graph of a dying man's vital functions and graphs of our increasingly fluctuating global weather.

I suppose it is possible we could survive on a paved-over planet maintained by skyscraping atmospheric generators, desalination plants, hydroponics farms, and vast underground habitations to accommodate the teeming populations and protect them from ultraviolet radiation. It doesn't sound very pleasant, though, and as stewards of the earth I would consider it abject failure. But I don't think we're even wise enough to save ourselves, and instead we will most likely be the engineers of our own extinction. ■

Joseph Loutzenhiser works for Project A, an Ashland high-technology firm, and lives in Ashland with his wife and son. He has worked with computers for ten years both professionally and recreationally.

Early Harvest, featuring student works of poetry and prose. The themes over the past several years have ranged from the predictable teenage laments (unrequited love and physical awkwardness among them) to the pleasures of the pastoral life (an ode to a fat hog was one of my favorites) to the delightfully unexpected: a thoughtful paean to the Dalai Lama, for example.

This effort to find the creative muse in out-of-the-way places goes to the heart of small-press publishing: The discovery and exposure of new and talented voices.

"This is the time for small presses," enthuses Sheila Burns of Ashland's Bloomsbury Books, noting the decline in good, new fiction issuing from such traditional "literary" publishing houses as Knopf and Farrar, Straus & Giroux. Burns cites new and exciting works by Nancy Parker (*Double Helix*) and Jean Hegland (*Into The Forest*) as notable examples of the vigor of small press publishing, as well as the now-legendary example of Jackson County writer Neale Donald Walsch, whose best-seller *Conversations With God* was first picked up by Hampton Roads, a small publisher in Virginia.

In addition to discovering fresh new talent, small publishers serve another very important role. They take us down our back roads, our Highway 99s, celebrating the often-overlooked byways and the peculiar flavor of a region. Indeed, the meticulously researched Highway 99 books by Living Gold Press not only explore the physical territory the old highway passed through but also evoke a more leisurely era. Similarly, Jenott's sketches of the Scott Valley tenderly capture a bygone era and its architecture.

You can bet that such books would not be published if the bottom line was the only consideration. Here, at the grassroots level of publishing, it comes down to the core of why books are important: to a place where economic considerations are secondary to the desire to discover or to re-discover and to bring something fresh to the surface. This is a place where a book is still a book, not just another item on the shelf. ■

Tim Holt's new novel, *On Higher Ground*, is set in the Mt. Shasta/Siskiyou region in the mid-21st century.

The Fund Drive Sprint.

It used to be called the marathon. It has been known to exceed 3 weeks. Fortunately, the Fund Drive Marathon is now an 8-day Sprint! We have shown that we can grow membership support with shorter fund drives. The result is more programming and less fundraising!

Let's keep the momentum!

Our Fall Fund Drive begins on October 17. With your support today, we will be able to maintain a quick fund drive.

That means even more *Morning Edition* and *All Things Considered*. More classical music. More of the special blend of world music, folk, blues and jazz that you hear on Rhythm & News. More bad car advice from Click and Clack. More *Sunday Jazz*.

If you are not a member...

This is a perfect time to make that step from active listener, to active supporter. Last year, over 7,500 of JPR's listeners pledged their support for the programs they enjoy. Unfortunately, over 1,500 of those people will not be able to renew their support this year. And that is why we need new members to help keep pace with rising programming costs. Please consider the value of public radio in your life and then call in your pledge.

If you are a member...

The response to our mail campaigns has been remarkable and we want to do even better this year. Our hope is to renew 100% of our members through the mail. If you received a renewal package recently in the mail, or perhaps a request for additional support, please take a moment to send it in today.

By all benchmarks, JPR's members are some of the most loyal and generous supporters of public radio in the country. We are grateful and strive to merit your continued support.



Sylvia Poggioli



B.B. King



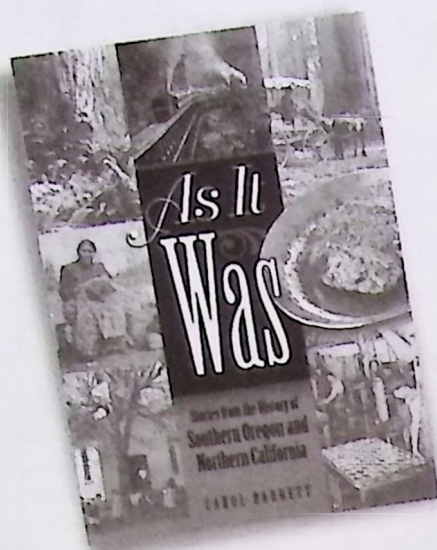
Scott Simon

If you are not due to renew quite yet but would like to send in an additional contribution, simply send your check to:

Jefferson Public Radio
Attn: Membership Department
1250 Siskiyou Blvd
Ashland, OR 97520

We are offering a special drawing of 50 CDs to all those who have sent in their renewal or additional gift by mail! This drawing will be held the day before the on-air drive – so don't wait till we go on-air to get involved.

As Heard on the Radio!



As It Was: Stories from the History of Southern Oregon and Northern California

BY CAROL BARRETT

JPR's radio series *As It Was*, hosted by Hank Henry, is now a book.

We've collected the best stories from *As It Was* in this new book, illustrated with almost 100 historical photographs.

Send check or money order for \$19.95 + \$2.50 shipping and handling (\$22.45 total) per copy.

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ON THE SCENE

Extra! Fiona Ritchie & Prince Charles Throw Secret Party!

The Palace of Holyroodhouse, Edinburgh came alive with traditional music and song one evening this year as *Thistle and Shamrock* host Fiona Ritchie presented her selection of artists at a private concert for 250 guests, hosted by Prince Charles. Earlier in the week, His Royal Highness, the Prince of Wales was appointed Lord High Commissioner to the General Assembly of the Church of Scotland. This is the first time an heir to the throne of the United Kingdom has assumed this office, and Prince Charles marked the occasion by hosting a week of activities at Holyrood Palace, Scotland's official Royal residence.

Prince Charles has a great affection for Scotland, and he particularly wanted to showcase Scottish art and culture during this special week. In addition to dance, classical music, and visual arts, it was the Prince's wish that the vibrancy of Scotland's traditional music and song also be on display. So the office of the Prince of Wales approached Fiona to help create an evening which would showcase some of the range and diversity of traditional music in Scotland today.

With Scottish smallpipes setting the atmosphere, guests took their seats in the Palace's elegant picture gallery. Fiona welcomed His Royal Highness and guests, before leading them through music by Scots/Irish instrumental trio Dibidil, clarsach (Scottish harp) player William Jackson, Gaelic singer Mairi MacInnes, and contemporary folk band, Old Blind Dogs. The hour-long concert culminated in an informal on-stage jam, involving all the musicians. Fiona and Mairi led the audience in a bit of enthusiastic hand clapping, although they really needed no encouragement. After the performance, Prince Charles was warm in his praise, telling the audience that he took particular pleasure in the acoustic nature of the music, and the fact that it represents a living tradition in Scotland. He paid special tribute to Fiona, thanking her for her

enthusiasm for the music, and for introducing everyone to musicians who would otherwise have remained unknown to them. Prince Charles then took time to meet and chat individually with Fiona and each musician, before hosting a banquet for the evening's performers, and guests of HRH, including the movie stars David Duchovny and Minnie Driver, in Edinburgh for a royal premier of their latest movie. The Prince's companion, Camilla Parker-Bowles, also attended the concert and banquet.

The evening marked a shift from the formal nature of many palace performances. Prince Charles, attired in the full highland dress of his own Lord of the Isles tartan, set the perfect tone for the royal ceilidh. And at the end of the evening, this suggestion came to Fiona from one of Prince Charles's staff: next time remove a few chairs to allow for a bit of spontaneous dancing!



Fiona Ritchie

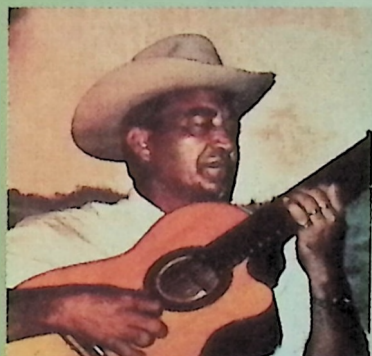
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October 30
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for shows at SOU Recital Hall, season
tickets and season brochure

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available at SOU Raider Aid

www.oneworldseries.org

for ticket info and artist web site links



double bill!

**Leo Kottke
Tuck & Patti**

October 12
Craterian Ginger
Rogers Theater,
Medford



Celtic Traditions

**The Tannahill
Weavers**

October 21
SOU Music Recital Hall, Ashland

and

Sam Mangwana: From the Congo,
November 9

Squirrel Nut Zippers, November 19

**Fiesta Navidad - Mexican Christmas
Extravaganza, November 29**

BeauSoleil, January 27

**Halau Hula ka No'Eau - Hawaiian Hula
& Chant, February 9**

Philip Glass/Foday Musa Suso, April 29

**Celtic Fire - featuring Natalie
MacMaster, May 9**



PROGRAM GUIDE

At a Glance

Specials this month

CLASSICS & NEWS SERVICE

KSOR / KSRS / KNYR / KSRG / KNHT

On Sunday, October 29th, *Saint Paul Sunday* will bring listeners a treasure trove of seldom-heard lyrical jewels from the piano quartet repertoire when host Bill McGlaughlin welcomes the extraordinary Ames Piano Quartet from Iowa State University. They'll perform Frank Bridge's rhapsodic *Phantasie*, a soulful adagio movement from Walter Piston's Quartet, and Joseph Suk's loving and youthful A Minor Quartet for Piano and Strings. Plus there's a little polka from Alexander Tansman's *Suite Divertissement*. You'll want to add these four composers—and these four musicians—to your list of favorites after you hear these sonorous and beautifully textured interpretations from the Ames Piano Quartet. Join host Bill McGlaughlin on Sunday, October 29th at 10 a.m. for a very special *Saint Paul Sunday*.



Bill McGlaughlin

News & Information Service

KSJK / KAGI

Saturday October 21 at 3:00 p.m. and again Sunday October 22 at noon hear a special *Prairie Home Companion*. The program was created from a live performance in Limerick, Ireland. Special guests include the Mulcahy Family, Josephine Marsh and Karan Casey, all traditional musicians from the Western counties of Ireland. Also, more great music and humor, plus Garrison's stories from Lake Wobegon. *A Prairie Home Companion* from Limerick, Ireland Saturday October 21 at 3:00 p.m. and Sunday October 22 at noon on the News & Information Service.



Garrison Kiellor

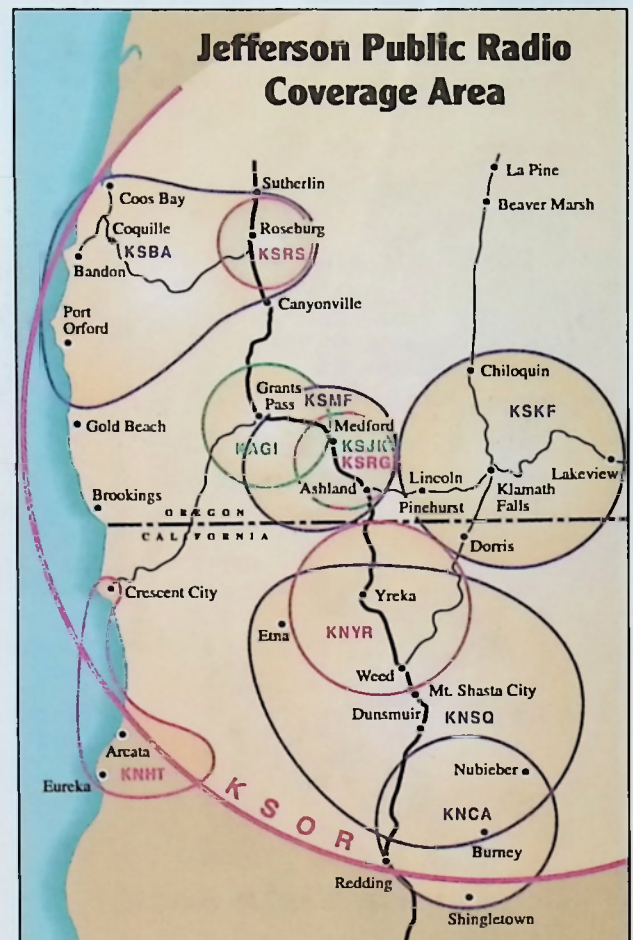
Volunteer Profile: Mackenzie Lokan



Oregon native Mackenzie Lokan was born in Medford but raised in Milwaukie. Her interests have been well-rounded, from athletics to music. She spent childhood time playing the violin, singing a cappella in choirs and playing sports; but she always focused on writing.

Coming to Southern Oregon University has allowed her to expand her writing interests, and move them in the direction of journalism, as well as broadcasting. She has been active in the news department at Jefferson Public Radio this year.

Now a senior, she hopes to travel to South America for at least a year after graduation. Ultimately, she hopes to write for *Rolling Stone* and to always have the latest in skis and snowboards.



KSOR Dial Positions in Translator Communities

Bandon 91.7	Klamath Falls 90.5
Big Bend, CA 91.3	Lakeview 89.5
Brookings 91.1	Langlois, Sixes 91.3
Burney 90.9	LaPine, Beaver Marsh 89.1
Camas Valley 88.7	Lincoln 88.7
Canyonville 91.9	Mt. Shasta, McCloud, Dunsmuir 91.3
Cave Junction 89.5	Merrill, Malin, Tulalake 91.9
Chiloquin 91.7	Port Orford 90.5
Coquille 88.1	Parts of Port Orford, Coquille 91.9
Coos Bay 89.1	Redding 90.9
Etna/Ft. Jones 91.1	Sutherlin, Glide TBA
Gasquet 89.1	Weed 89.5
Gold Beach 91.5	
Grants Pass 88.9	
Happy Camp 91.9	

CLASSICS & NEWS

KSOR 90.1 FM
ASHLAND

KSOR dial positions for
translator communities
listed on previous page

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRC 88.3 FM
ASHLAND

KNHT 107.3 FM
RIO DELL/EUREKA
CRESCENT CITY 91.1

Monday through Friday		Saturday	Sunday
5:00am Morning Edition	4:30pm Jefferson Daily	6:00am Weekend Edition	6:00am Weekend Edition
7:00am First Concert	5:00pm All Things Considered	8:00am First Concert	9:00am Millennium of Music
12:00pm News	7:00pm State Farm Music Hall	10:30am JPR Saturday Morning Opera	10:00am St. Paul Sunday
12:06pm Siskiyou Music Hall		2:00pm From the Top	11:00am Siskiyou Music Hall
4:00pm All Things Considered		3:00pm Siskiyou Music Hall	2:00pm Center Stage from Wolf Trap
		4:00pm All Things Considered	3:00pm Car Talk
		5:00pm Common Ground	4:00pm All Things Considered
		5:30pm On With the Show	5:00pm To the Best of Our Knowledge
		7:00pm Played in Oregon	7:00pm State Farm Music Hall
		9:00pm State Farm Music Hall	

Rhythm & News

KSMF 89.1 FM
ASHLAND
CAVE JCT. 90.9 FM

KSBA 88.5 FM
COOS BAY
PORT ORFORD 89.3 FM
ROSEBURG 91.9 FM

KSKF 90.9 FM
KLAMATH FALLS
CALLAHAN 89.1 FM

KNCA 89.7 FM
BURNLEY/REDDING

KNSQ 88.1 FM
MT. SHASTA
YREKA 89.3 FM

Monday through Friday	Saturday	Sunday
5:00am Morning Edition	6:00am Weekend Edition	6:00am Weekend Edition
9:00am Open Air	10:00am Living on Earth	9:00am Marian McPartland's Piano Jazz
3:00pm All Things Considered	N. CALIFORNIA STATIONS ONLY:	10:00am Jazz Sunday
5:30pm Jefferson Daily	10:30am California Report	2:00pm Rollin' the Blues
6:00pm World Café	11:00am Car Talk	3:00pm Le Show
8:00pm Echoes	12:00pm West Coast Live	4:00pm New Dimensions
10:00pm Late Night Jazz with Bob Parlocha	2:00pm Afropop Worldwide	5:00pm All Things Considered
	3:00pm World Beat Show	6:00pm Folk Show
	5:00pm All Things Considered	9:00pm Thistle & Shamrock
	6:00pm American Rhythm	10:00pm Music from the Hearts of Space
	8:00pm Grateful Dead Hour	11:00pm Possible Musics
	9:00pm The Retro Lounge	
	10:00pm Blues Show	

News & Information

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

Monday through Friday	Saturday	Sunday
5:00am BBC World Service	6:00am BBC Newshour	6:00am BBC World Service
7:00am Diane Rehm Show	7:00am Weekly Edition	8:00am To the Best of Our Knowledge
8:00am The Jefferson Exchange with Jeff Golden	8:00am Sound Money	10:00am Beyond Computers
10:00am Public Interest	9:00am Beyond Computers	11:00am Sound Money
11:00am Talk of the Nation	10:00am West Coast Live	12:00pm A Prairie Home Companion with Garrison Keillor
1:00pm Monday: Talk of the Town	12:00pm Whad'Ya Know	2:00pm This American Life
Tuesday: Healing Arts	2:00pm This American Life	3:00pm What's On Your Mind?
Wednesday: Real Computing	3:00pm A Prairie Home Companion with Garrison Keillor	4:00pm Zorba Paster on Your Health
Thursday: Word for the Wise and Me & Mario	5:00pm Talk of the Town	5:00pm Sunday Rounds
Friday: Latino USA	5:30pm Healing Arts	7:00pm People's Pharmacy
1:30pm Pacifica News	6:00pm New Dimensions	8:00pm The Parent's Journal
2:00pm The World	7:00pm Fresh Air Weekend	9:00pm BBC World Service
3:00pm Fresh Air with Terry Gross	8:00pm Tech Nation	11:00pm World Radio Network
4:00pm The Connection	9:00pm BBC World Service	
6:00pm Fresh Air (repeat of 3pm broadcast)	11:00pm World Radio Network	
7:00pm As It Happens		

Keep informed!

Jefferson Daily

Listen to the **Jefferson Daily**

Regional news

Commentaries

In-depth interviews

Feature stories

Including these regular essayists:

MONDAYS

Peter Buckley

TUESDAYS

Chef Maddalena Serra

WEDNESDAYS

Alison Baker

THURSDAYS

Diana Coogle

FRIDAYS

Frank Lang with *Nature Notes*

Also Pepper Trail,
Margaret Watson and Tim Holt

With News Director Lucy Edwards
and the Jefferson Daily news team

4:30pm Monday-Friday

CLASSICS & NEWS

5:30pm Monday-Friday

Rhythm & News

PROGRAM GUIDE

CLASSICS & NEWS SERVICE

KSOR 90.1 FM

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KSRS 91.5 FM

ROSEBURG

KNYR 91.3 FM

YREKA

KSRC 88.3 FM

ASHLAND

KNHT 107.3 FM

RIO DELL/EUREKA

KSOR dial positions for translator communities listed on page 18

MONDAY-FRIDAY

5:00-6:50 am

Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00 am

JPR Morning News

Includes weather for the region and Russell Sadler's Oregon Outlook commentaries. Hosted by Michael Sanford.

7:00am-Noon

First Concert

Classical music, with hosts Don Matthews and John Baxter. Includes: NPR news at 7:01 and 8:01, *Earth and Sky* at 8:35 am, *As It Was* at 9:30, and the *Calendar of the Arts* at 9:00 am.

Noon-12:06pm

NPR News

12:06-4:00pm

Siskiyou Music Hall

Classical Music, hosted by Eric Teel and Milt Goldman. Includes *As It Was* at 1:00 pm and *Earth & Sky* at 3:30 pm.

4:00-4:30pm

All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Lucy Edwards.

5:00-7:00pm

All Things Considered

The latest international and national news from NPR.

7:00pm-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Bob Christiansen, Jeff Esworthy and Brandi Parisi.

SATURDAYS

6:00-8:00am

Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00-10:30am

First Concert

Classical music to start your weekend. Includes *Nature Notes* with Dr. Frank Lang at 8:30am, *Calendar of the Arts* at 9:00am, and *As It Was* at 9:30am.

10:30am-2:00pm

JPR Saturday Morning Opera

2:00-3:00pm

From the Top

A weekly one-hour series profiling young classical musicians taped before a live audience in major performance centers around the world.

3:00-4:00pm

Siskiyou Music Hall

4:00-5:00pm

All Things Considered

The latest international and national news from NPR.

5:00-5:30pm

Common Ground

5:30-7:00pm

On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00pm-9:00pm

Played in Oregon

Host Terry Ross takes a weekly look at the best of classical music recorded in live performances from the Rogue Valley to the Columbia River.

9:00pm-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Louise Vahle and Brandi Parisi.

SUNDAYS

6:00-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00-10:00am

Millenium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00-11:00am

St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McGlaughlin hosts.

11:00-2:00pm

Siskiyou Music Hall

Music from Jefferson Public Radio's classical library. Hosted by Bonnie Rostonovich.

2:00-3:00pm

Center Stage from Wolf Trap

3:00-4:00pm

CarTalk

Click and Clack come to the Classics!

4:00-5:00pm

All Things Considered

The latest news from NPR.

5:00pm-7:00pm

To the Best of Our Knowledge

TUNE IN



Sundays 10am on Rhythm & News

An hour devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Louis Vahle and Jeff Esworthy.



Giuseppe Verdi during his stay in St. Petersburg, Russia, in 1862. *La Forza del Destino* from that time and place, on JPR Saturday Morning Opera October 7.

FEATURED WORKS

* indicates October birthday

First Concert

- Oct 2 M Brahms: Variations on a Theme of Paganini, Op. 35
- Oct 3 T CPE Bach: Concerto for Organ, Two Horns and Strings in Eb
- Oct 4 W Barber: Cello Sonata, Op. 6
- Oct 5 T Piano Concerto No. 16 in Eb, K. 449
- Oct 6 F Szymanowski*: Violin Sonata, Op. 9
- Oct 9 M Saint-Saëns*: Cello Concerto No. 2 in D minor, Op. 119
- Oct 10 T Haydn: Piano Sonata No. 52 in Eb
- Oct 11 W Hoffmeister: Viola Concerto in D
- Oct 12 T Vaughn-Williams*: *Old King Cole*
- Oct 13 F Beethoven: String Quartet in D, Op. 18, No. 3
- Oct 16 M Zelenka*: Sinfonia in A minor
- Oct 17-20 **Fall Membership Drive**
- Oct 25 W J Strauss II*: *Tales From the Vienna Woods*
- Oct 26 T D. Scarlatti*: Keyboard Sonatas
- Oct 27 F Paganini*: Terzetto Concertante
- Oct 30 M Bach: English Suite No. 4 in F, BWV 809
- Oct 31 T Loeffler: A Pagan Poem, Op. 14

Siskiyou Music Hall

- Oct 2 M Tchaikovsky: Symphony No. 4 in F minor, Op. 36
- Oct 3 T Schumann: Violin Sonata No. 2

- Oct 4 W Franck: Symphony in D minor
- Oct 5 T Dvorak: Piano Trio, Op. 90 "*Dumky*"
- Oct 6 F Coste: 25 Etudes, Op. 38
- Oct 9 M Saint-Saëns*: *Carnival of the Animals*
- Oct 10 T Bruch: Violin Concerto No. 3 in D minor, Op. 58
- Oct 11 W Meyer: Violin Concerto
- Oct 12 T Vaughan-Williams*: Symphony No. 2 "*A London Symphony*"
- Oct 13 F Bach: Violin Partita No. 2 in D minor, BWV 1004
- Oct 16 M Schubert: Symphony No. 5 in Bb, D. 485
- Oct 17-24 **JPR Fall Membership Drive**
- Oct 25 W Bizet*: Symphony No. 1 in C
- Oct 26 T Alfvén: Symphony No. 1 in F minor, Op. 7
- Oct 27 F Paganini*: Violin Concerto No. 1 in D
- Oct 30 M Beethoven: Piano Sonata in Bb, Op. 106 "*Hammerklavier*"
- Oct 31 T Mendelssohn: Quartet No. 2 in A minor, Op. 13

HIGHLIGHTS

JPR Saturday Morning Opera

- Oct 7 *La Forza del Destino* by Verdi (Original St. Petersburg version, 1862)
Galina Gorchakova, Gegam Grigorian, Nikolai Putilin, Mikhail Kitt, Olga Borodina, Kirov Chorus and Orchestra, St. Petersburg, Valery Gergiev, conductor.
- Oct 14 *Sir John in Love* by Vaughan Williams
Rowland Jones, John Noble, Raimond Herinx, Wendy Eathorne, Felicity Palmer, Elizabeth Bainbridge, Robert Tear, Gerald English, Robert Lloyd, New Philharmonia Orchestra, John Aldis Choir, Meredith Davies, conductor.
- Oct 21 **OPERA REQUEST**
- Oct 28 *Louise* by Charpentier
Ileana Cotrubas, Plácido Domingo, Gabriel Bacquier, Jane Berbié, Michel Sénéchal, Lyliane Guitton, Eliane Manchet, New Philharmonia Orchestra, Ambrosian Opera Chorus, George Prêtre, conductor.

Saint Paul Sunday

- Oct 1 Christian Tetzlaff, violin; Tanja Tetzlaff, cello
JS Bach: Sonata No. 1 in g minor, B.W.V. 1001; Kodály: Duo for violin and cello, Op. 7
- Oct 8 **The Eroica Trio**
Jean Baptiste Loeillet: Sonata in b minor; Paul Schoenfield: Café Music; Rachmaninoff, arr. Eroica Trio: Vocalise; Piazzolla: Otono Porteño, Oblivion, Primavera Porteño
- Oct 15 Imogen Cooper, piano
Beethoven: Sonata in c minor, Op. 10, No. 1; Ravel: Pavane pour une Infante Defunte; Brahms: 3 Intermezzi, Op. 117
- Oct 22 **Fall Membership Special**
- Oct 29 **The Ames Piano Quartet**
Frank Bridge: Phantasie; Walter Piston: Quartet-II. Adagio sostenuto; Joseph Suk: Quartet for piano and strings in a minor, Op. 1; Alexander Tansman: Suite Divertissement-Polka.

From the Top

Oct 7 Classical music legend Isaac Stern joins Christopher O'Riley, two trios, and three soloists this week at Carnegie Hall's Weill Recital Hall. Mr. Stern discusses his childhood and music with Chris and 12-year-old violinist Brittany Sklar. He offers Brittany insightful advice on how to make a violin sing. We hear

a delightfully sparkling performance of Martinu's *Madrigal Sonata* played by a trio from New York, and a 14-year-old cellist performs Fauré's *Elegy* with moving tenderness.

Oct 14 In addition to a moving performance by guest artist Jubilant Sykes, an especially young show including a 13-year-old composer who plays with such zest and joy it's infectious. This week's episode also features the youngest trio that *From the Top* has ever presented, in a fine performance of Beethoven's Piano Trio, Op. 1. We hear a particularly humorous episode of "Lives of the Cowboy Classical Musicians," and Jubilant Sykes performs Copland's "I Bought Me a Cat" in an arrangement that includes all the young musicians featured on this show.

Oct 21 Fall Membership Special

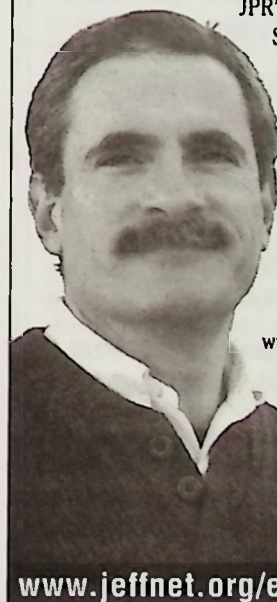
Oct 28 From the Longy School of Music in Cambridge, Massachusetts, we hear Dubossarski's *Prelude-Bourleska*, an expressive piece written for and performed by an exceptional young Bulgarian violinist. We meet a dedicated 17-year-old who has her sights set on becoming the first major African-American cello soloist. And we meet a guitar trio whose personality differences manifest in an especially competitive round of Musical Jeopardy. Also, our roving reporter takes to the streets to find out whether strangers can explain the differences between major and minor keys with some interesting results!

The Jefferson Exchange

with Jeff Golden

A place where an interesting, insightful, diverse group of people meet to discuss the issues and events of our day. Whether it's education, business, civic affairs or the arts, *The Jefferson Exchange* is a lively spot to share an idea, ask a question, add a measure of common sense or even air an occasional gripe. The Jefferson Exchange welcomes listener phone calls at 552-6782 in the Medford/Ashland area and at 1-800-838-3760 elsewhere. Join Jeff Golden and a distinguished list of community leaders on *The Jefferson Exchange* - weekdays from 8am to 10am on

JPR's News & Information Service, AM1230 in Jackson County and AM930 in Josephine County.



For the guest schedule see our web site at www.jeffnet.org/exchange.

www.jeffnet.org/exchange



URL Directory

American Red Cross / Rogue Valley Chapter
<http://www.jeffnet.org/redcross>

Ashland YMCA
<http://www.ashlandymca.org>

BandWorld Magazine
<http://www.jeffnet.org/bandworld>

Blooming Bulb Company
<http://www.bloomingbulb.com>

Blue Feather Products
<http://www.blue-feather.com>

Chateaulin
<http://www.chateaulin.com>

City of Medford
<http://www.ci.medford.or.us>

Computer Assistance
<http://www.jeffnet.org/computerassistance/compasst>

Gene Forum
<http://www.geneforum.org>

Jefferson Public Radio
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<http://www.oregoncabaret.com>

Tame Web
<http://www.tameweb.com>

Rogue Valley Symphony
<http://www.rvsymphony.org>

Southern Oregon Women's Access to Credit
<http://www.sowac.org>

White Cloud Press
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Rhythm & News Service

KSMF 89.1 FM
 ASHLAND
 CAVE JCT. 90.9 FM

KSBA 88.5 FM
 COOS BAY
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 ROSEBURG 91.9 FM

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 KLAMATH FALLS

KNCA 89.7 FM
 BURNEY/REDDING

KNSQ 88.1 FM
 MT. SHASTA

MONDAY-FRIDAY

5:00-9:00am
Morning Edition

The latest national and international news from NPR, with host Bob Edwards. Plus local and regional news at 6:50, and Russel Sadler's Oregon Outlook at 6:55. Hosted by Michael Sanford

9:00am-3:00pm
Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Maria Kelly and Eric Alan. Includes NPR news updates at a minute past each hour and *As It Was* at 2:57pm.

3:00-5:30pm
All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

5:30-6:00pm
The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Lucy Edwards.

6:00-8:00pm
The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00-10:00pm
Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am
Late Night Jazz with Bob Parlocha

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz.

SATURDAYS

6:00-10:00am
Weekend Edition

The latest national and international news from NPR.

10:00-11:00am
Living on Earth

NPR's weekly newsmagazine provides this additional half-hour of environmental news (completely new material from Friday's edition).

NORTHERN CALIFORNIA ONLY:

10:30 am
California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon
Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-2:00pm
West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk*!

2:00-3:00pm
AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

3:00-5:00pm
The World Beat Show

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music. Hosted by Heidi Thomas.

5:00-6:00pm
All Things Considered

The latest national and international news from NPR.

6:00-8:00pm
American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00-9:00pm
The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00-10:00pm
The Retro Lounge

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it déjà vu? Or what?

10:00pm-2:00am
The Blues Show

Hosted by Brad Ranger.

SUNDAYS

6:00-9:00am
Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00-10:00am
Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00am-2:00pm
Jazz Sunday

Contemporary jazz. Hosted by George Ewart.

2:00-3:00pm
Rollin' the Blues

Rick Larsen presents an hour of contemporary and traditional blues.

3:00-4:00pm
Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00-5:00pm
New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00-6:00pm
All Things Considered

The latest national and international news from NPR.

6:00-9:00pm
The Folk Show

Frances Oyung and Keri Green bring you the best in contemporary folk music.

9:00-10:00pm
The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm
Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm-2:00am
Possible Musics

David Harrer and others push the boundaries of musical possibilities with their mix of ethereal, ambient, ethno-techno, electronic trance, space music and more.

HIGHLIGHTS

Marian McPartland's Piano Jazz

Oct 1 Judy Carmichael

Considered a leading interpreter of stride piano and swing, pianist Judy Carmichael was once nicknamed "Stride" by an early supporter, Count Basie. She kicks off a swinging *Piano Jazz* with "Honeysuckle Rose." Carmichael plays fast and loose on "Alligator Crawl," and then joins McPartland for a lively version of "Jive and Five."

Oct 8 Barry Harris

Jazz master Barry Harris has been commanding the music scene for over fifty years. This dedicated disciple of the late Bud Powell plays an inspired interpretation of "I'll Keep Loving You." He and McPartland perform a duet of Charlie Parker's "Au Privave."

Oct 15 Cleo Laine and John Dankworth

Jazz Royals, Dame Cleo Laine and John Dankworth join McPartland in a program recorded live at the Eastman School of Music in Rochester, New York. Dankworth plays saxophone as they kick off the hour with "I Can't Give You Anything But Love." Laine sing McPartland's composition, "The Days of Our Love" and Dankworth picks up the clarinet to join in on "I'll Be Around."

Oct 22 Fall Membership Special

Oct 29 Gene Bertoncini

A leading proponent of jazz on the classical guitar, Gene Bertoncini bridges jazz, classical, pop, and bossa nova styles while integrating his own improvisations into his performances. He has worked with Carmen McRae, Buddy Rich, Lena Horne, Wayne Shorter, Paul Winter, Lalo Schiffrin and the Metropolitan Opera Orchestra, to mention a few, illustrating

his enormous stylistic range. Host McPartland welcomes him to *Piano Jazz* where he presents his version of "But Beautiful." The two find a groove on "The Shadow of Your Smile."

New Dimensions

Oct 1 Harry Hoxsey, Healer Before His Time with Kenny Ausubel

Oct 8 The Transformative Power of Art with Terry Tempest Williams

Oct 15 You Must Be Present To Win with Lama Surya Das

Oct 22 A New Culture Emerges with Sherry Ruth Anderson & Paul Ray

Oct 29 Eating Wisdom with Andrew Weil, M.D.

Thistle and Shamrock

Oct 1 Down Home Celtic

Another romp through the growing collection of Celtic music with roots in the United States. Singer Connie Dover, harper Kim Robertson, and musicians from Chicago's vibrant Irish community are all featured. We also explore the Scottish/American ballad tradition.

Oct 8 The Captain's Collection

With his 1816 collection of airs and melodies peculiar to the Highlands of Scotland and the Isles, Captain Simon Fraser (1773-1852) left a legacy of music that has endured by its merit into the 21st century. Although some of his own work is included in the 235 tunes, the majority was derived from the singing of his father and grandfather. We hear tunes taken directly from Captain Simon Fraser's book, along with other music of the era, with playing from fiddler Johny Hardie and piper Rory Campbell of Old Blind Dogs, and Gaelic singer Alyth McCormack.

Oct 15 Women of Scotland

Many of the rising names in Scottish music belong to women. We enjoy some emerging artists such as Gaelic harmony trio MacKenzie from Lewis, complementing the music of well-established names: Karen Matheson, Sileas and Cilla Fisher.

Oct 22 Fall Membership Special

Oct 29 Celtic Incantation

If you're spooked by the Harry Potter books, steer clear of this week's music of enchantment, sorcery, charms and hauntings with singer June Tabor, harper Savourna Stevenson, and Malinky.



Actually reduces
memory loss!

The
Retro Lounge
SATURDAYS AT 9 PM
Rhythm & News

A "Heart Healthy" recipe
from

Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

TUNA WITH POTATO & GREEN BEAN SALAD

(Serves 4)

Salad:

2 cups small red-skinned potatoes, halved & sliced $\frac{1}{4}$ " thick (do not peel)
2 cups fresh green beans, trimmed & snapped in half
 $\frac{1}{4}$ cup red onion, peeled & chopped
1 lrg ripe tomato, cut into wedges
 $\frac{1}{2}$ tsp Hungarian paprika (or to taste; use more for a spicier flavor)
salt & pepper to taste
2 tsp extra virgin olive oil
1 tsp fresh parsley, chopped, for garnish

Tuna:

28 oz tuna steaks, about 1" thick, cut into 1" cubes
1 tbsp extra virgin olive oil
4 skewers

Prepare Potato-Green Bean Salad: Pour small amount of water into medium to large pot. Add potatoes and green beans, and cook until they just begin to get tender. Add onion, tomato, paprika, salt and pepper; cook until tender and spices soak in. Discard water, and empty vegetables into bowl. Toss with 2 tsp olive oil to coat; spoon onto plates; top with tuna and parsley (see below).

Prepare Tuna: Preheat broiler or barbecue grill (medium high heat). Thread $\frac{1}{4}$ of tuna onto each skewer; brush with 1 Tbsp oil, season with salt and pepper. Broil (or grill) until just cooked through, turning occasionally, about 6 minutes. Carefully remove tuna from skewers (skewers will be very hot). Arrange tuna over salad, sprinkle with parsley, and serve hot.

Nutritional Analysis:

Calories 14% (286 cal) · Protein 57% (29 g)
Carbohydrate 6% (19.4 g)
Total Fat 14% (10.4 g) · Sat. Fat 8% (2.12 g)

E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

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e-mail: lambert@sou.edu

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are indexed on the JEFFNET Control Center (http://www.jeffnet.org/Control_Center/pr.html). Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at daily@jeffnet.org

Marketing & Development

e-mail: westhelle@sou.edu

Inquiries about:

- Becoming a program underwriter
- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

Membership / Signal Issues

e-mail: whitcomb@sou.edu

Questions about:

- Becoming a JPR member
- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

Administration

e-mail: christim@sou.edu

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services

Suggestion Box

e-mail: jeffpr@jeffnet.org

Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

Jefferson Monthly

e-mail: ealan@jeffnet.org

News & Information Service

KSJK AM 1230

TALENT

KACI AM 930

GRANTS PASS

MONDAY-FRIDAY

5:00-7:00am

BBC World Service

News and features from the British Broadcasting Service.

7am-8am

The Diane Rehm Show

The most prestigious public radio call-in talk show in Washington, D.C. is now nationwide! Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00-10:00am

The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00 a.m.

Public Interest

A lively call-in program featuring distinguished guests from the world of science, politics, literature, sports and the arts.

11:00am-1:00pm

Talk of the Nation

NPR's daily nationwide call-in program, with Ira Flatow sitting in on Science Fridays.

1:00PM-1:30PM

MONDAY

Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more. (Repeats Saturdays at 1:00pm.)

TUESDAY

Healing Arts

Repeat of Colleen Pyke's Saturday program.

WEDNESDAY

Real Computing

Computer expert John C. Dvorak demystifies the dizzying changes in the world of computers.

THURSDAY

Word for the Wise

Host Kathleen Taylor opens the books on one of America's favorite topics—our language, in this two-minute glimpse into the intriguing world of words.

Me and Mario

Mario Cuomo, former governor of New York and political scientist Dr. Alan Chartock bring listeners a special blend of political repartee, good humor, and serious discussion.

FRIDAY

Latino USA

A weekly journal of Latino news and culture (in English).

1:30pm-2:00pm

Pacifica News

National and international news from the Pacifica News Service.

2:00pm-3:00pm

The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm

Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

4:00pm-6:00pm

The Connection with Christopher Lydon

An engaging two hours of talk & interviews on events and ideas that challenge listeners. Host Christopher Lydon is a veteran news anchor with experience covering politics for the *Boston Globe* and the *New York Times*.

6:00-7:00pm

Fresh Air with Terry Gross

Repeat of 3pm broadcast.

7:00pm-8:00pm

As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00-10:00pm

The Jefferson Exchange

Repeat of 8am broadcast.

9:00pm-11:00pm

BBC World Service

10:00pm-1:00am

World Radio Network

WRN carries live newscasts and programs from the world's leading public and international broadcasters, giving access to a global perspective on the world's news and events.

SATURDAYS

6:00am-7:00am

BBC Newshour

7:00am-8:00am

Weekly Edition

8:00am-9:00am

Sound Money

Chris Farrell hosts this weekly program of financial advice.

9:00am-10:00am

Beyond Computers

10:00am-12:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm

Whad'Ya Know with Michael Feldman

Whad'Ya Know is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm

This American Life

Hosted by talented producer Ira Glass, *This American Life* documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm
**A Prairie Home Companion
 with Garrison Keillor**

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, Joel Gray and Chet Atkins. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-5:30pm
Talk of the Town

Repeat of Claire Collins' Monday program.

5:30pm-6:00pm
The Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

6:00pm-7:00pm
New Dimensions
 7:00pm-8:00pm
Fresh Air Weekend
 8:00pm-9:00pm
Tech Nation
 9:00pm-11:00pm
BBC World Service
 11:00pm-1:00am
World Radio Network

SUNDAYS

6:00am-8:00am
BBC World Service

8:00-10:00am
To the Best of Our Knowledge

Interviews and features about contemporary political, economic, and cultural issues, produced by Wisconsin Public Radio.

10:00am-11:00pm
Beyond Computers

A program on technology and society hosted by Maureen Taylor.

11:00am-12:00pm
Sound Money

Repeat of Saturday broadcast.

12:00-2:00pm
**A Prairie Home Companion
 with Garrison Keillor**

2:00pm-3:00pm
This American Life

3:00pm-4:00pm
What's On Your Mind

A program which explores the human mind, hosted by Dr. Linda Austin.

4:00pm-5:00pm
Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm-7:00pm
Sunday Rounds

Award-winning broadcaster and medical journalist John Stupak interviews recognized medical experts, authors and research scientists in this two-hour weekly national call-in. To participate, call 1-800-SUNDAYS.

7:00pm-8:00pm
People's Pharmacy

8:00pm-9:00pm
The Parent's Journal

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

9:00pm-11:00pm
BBC World Service
 11:00pm-1:00am
World Radio Network

Program Producer Directory

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 Washington DC 20001

Audience Services:
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Tapes and Transcripts:

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MORNING EDITION

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morning@npr.org

<http://www.npr.org/programs/morning/>

PUBLIC INTEREST

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pi@wamu.org

<http://www.wamu.org/pi/>

TALK OF THE NATION

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www.npr.org/programs/totn/

TALK OF THE NATION

SCIENCE FRIDAY

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THISTLE & SHAMROCK

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WEEKEND ALL THINGS

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WEEKEND EDITION SATURDAY

wesat@npr.org

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WEEKEND EDITION SUNDAY

wesun@npr.org

puzzle@npr.org

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WEEKLY EDITION

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www.npr.org/programs/weed/

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(617) 436-9024 · mail@wrn.org

www.wrn.org/WRNfromNPR.html

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AFROPOP WORLDWIDE

afropop@aol.com

<http://www.afropop.org/>

AS IT HAPPENS

<http://www.radio.cbc.ca/programs/asithappens/aih.html>

BBC WORLD SERVICE

<http://www.bbc.co.uk/home/today/index.shtml>

BEYOND COMPUTERS

Tapes 1-800-767-7234

<http://www.beyondcomputers.org>

THE CONNECTION

Tapes 1-800-909-9287

connection@wbur.bu.edu

www.wbur.org/con_00.html

FROM THE TOP

fttradio@aol.com

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echoes@echoes.org

<http://www.echoes.org/>

Orders: 1-800-321-ECHO

[echodisc.com](http://www.echodisc.com)

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<http://www.wfmt.com>

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<http://sunday.mpr.org/>

SOUND MONEY

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<http://money.mpr.org/>

THE WORLD

webmaster@world.wgbh.org

<http://www.theworld.org/>

THIS AMERICAN LIFE

312-832-3380

radio@well.com

www.kcrw.org/c/tamlife/index.html

TO THE BEST OF OUR

KNOWLEDGE

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<http://www.notmuch.com/>

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http://www.xpn.org/sections/world_cafe.html

WRITER'S ALMANAC

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css@pacific.net

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PACIFICA NEWS NETWORK

1-818-506-1077

psspacific@pacifica.org

<http://www.pacifica.org/programs/pnn/index.html>

THE PARENTS JOURNAL

information@parentsjournal.com

<http://www.parentsjournal.com/>

REAL COMPUTING

jdalrymple@aol.com

<http://www.realcomputing.com/>

SUNDAY ROUNDS

crn@clark.net

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San Francisco CA 94117

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<http://www.wcl.org>

WHAT'S ON YOUR MIND

Hustedkh@muscedu

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Redding, CA · (530)223-1561
Henry's Foreign Automotive Service
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Medford, OR · (541)776-6490
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Coos Bay, OR · (541)269-5323
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LIVING LIGHTLY

Dan Murphy

Where Does It All Go?

For most of us, our recyclable materials go into curbside bins, or down to the local recycling center, and that's the end of it. We know it doesn't go in the garbage, thus saving landfill space. And we all see a variety of products that have the "made with recycled materials" logo, but these products are made in other parts of the state or the country. This article is the first of a two part series that describes why we recycle what we do, why we don't recycle what we don't, and what our recyclables are used for.

In the 1980s, when we first started to really recycle, demand constantly exceeded supply for most recyclable materials, especially fiber products, which include newspaper, cardboard, magazines, office paper, etc. This has turned into a mixed blessing for the recycling industry, because today supply often exceeds demand. This results in a glutted market, which drives prices down. When prices drop, some large companies will store thousands of tons of newspaper or cardboard, then sell them when prices rise. In Ashland, for example, we send all of our fiber products to Rogue Materials Recovery, in White City, where they are baled and shipped to buyers located from Springfield, Oregon, up to Port Angeles, Washington. Neither Ashland Sanitary nor Rogue Materials Recovery has the capacity to stockpile these materials, so we are constantly searching for a buyer willing to pay a decent price for our fiber products, and in some cases just to find a buyer.

We do not recycle low quality materials such as mixed waste paper or aseptic packaging (milk cartons) because we cannot find a buyer who will accept the materials for more than a few months. It is difficult to stop people from recycling something once they start, which is good. But if we start taking mixed waste paper, then have to stop for lack of a buyer, people tend to keep trying to recycle these things by putting them in with other recyclables, which contaminates them and lowers their value. Al-

though there are a few niche markets for these materials, a large portion of it is shipped overseas to be burned as hog fuel, or made into low quality products.

Each of our recycled materials has a similar story, but the good news is that when these materials do leave the valley, they are used to reduce the amount of virgin materials we utilize to sustain our production cycle. Here is a general idea of what our fiber products are used for:

Cardboard is used to make grocery bags and new cardboard. Recycled cardboard is used to make the inner corrugations, or medium, for new cardboard. The outside pieces of cardboard, called the "face," are made from virgin materials. High-grade office paper is used to make paper towels, toilet paper, and other low durability, 'single use' items. Newspaper is primarily used to make new newsprint. Magazines are also primarily used to make new newsprint. Telephone books are made into new telephone books.

In Ashland, since we have to truck all of our recyclables out of the Rogue Valley, sometimes as far as 500 miles, our recycling programs are set up to accept the highest quality materials, and process them as cheaply as possible. Even high quality materials do not always pay the cost of collection and transportation, so we have to be selective in the services we offer. Our goal is to provide a functional and sustainable recycling program, so buying materials that we currently recycle, and throwing away the materials we do not recycle is the most efficient way to maintain our recycling program. Of course, reducing and reusing are much more effective methods of conserving our resources.

Part 2 of this series will address non-fiber recycling, including metals, plastics, and glass. ■

Dan Murphy is the recycling coordinator for Ashland Sanitary and Recycling.



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ROGUE VALLEY

Theater

◆ The Oregon Shakespeare Festival concludes the 2000 Season with nine plays in repertory. Performances in the Angus Bowmer Theatre include William Shakespeare's *Henry V* (through Oct. 29), *Night of the Iguana* by Tennessee Williams (through Oct. 29), *The Man Who Came to Dinner* by George S. Kaufman and Moss Hart (through Oct. 28), and *The Trojan Women* by Euripides (through Oct. 28). Three plays by William Shakespeare will be performed in the outdoor Elizabethan Theatre: *Hamlet* (through Oct. 7), *Twelfth Night* (through Oct. 8), and *The Taming of the Shrew* (through Oct. 6). In the Black Swan performances are: *Crumbs from the Table of Joy* by Lynn Nottage (through Oct. 29), and *Stop Kiss* by Diana Son (through Oct. 29). New starting times in 2000 through Oct. 29: Matinees begin at 1:30pm and evening shows at 8pm. Also at OSF: The Green Show, backstage tours, an exhibit center, play readings, lectures, concerts and talks. Call for a season brochure and tickets. (541)482-4331 or www.orshakes.org

◆ Oregon Cabaret Theatre continues its 15th Season with *Something's Afoot*, through Nov. 6. This enchanting show takes the classic Agatha Christie genre and spices it up with lively, witty song and dance, sure to intrigue and delight. Shows begin at 8:00pm with performances Thurs.- Mon. and Sunday Brunch matinees at 1pm. (541)488-2902 or www.oregoncabaret.com

◆ Actors' Theatre presents *One Flew Over the Cuckoo's Nest* by Dale Wasserman Oct. 5 through Nov. 5 with Previews Oct. 3 and 4. The play is an adaptation of Ken Kesey's seminal novel about a free spirit caught in a straight-jacketed world. Located on Talent Ave. and Main St. in Talent, tickets are available at Paddington Station in Ashland, Grocery Outlet in Medford, Quality Paperbacks in Talent, and at the door. (541)535-5250

◆ Rogue Music Theatre presents *Into the Woods*, the inventive Stephen Sondheim musical that introduces some favorite fairy tale characters. Performances will be held at two locations on two weekends: Grants Pass High School Performing Arts Center, Grants Pass, Oct. 21 at 8pm/Oct. 22 at 2pm; and at Southern Oregon University Concert Recital Hall, Ashland, Oct. 28 at 8pm/Oct. 29 at 2pm and 7pm. (541)479-2559 or www.mind.net/rmt

Music

◆ The eighth annual *One World* series of performances from around the earth will be presented by the SOU Program Board and Jefferson Public Radio. October concerts include: Guitarist Leo Kottke and vocal jazz duo Tuck and Patti in a double bill on Thursday, October 12, 8 p.m. at the Craterian Ginger Rogers Theater in Medford. Then on Saturday, October 21 at 8 p.m., it will be *The Best of Scotland*, featuring the Tannahill Weavers at the SOU Music Recital Hall. Finally, top Cuban music as the Buena Vista Social Club presents Eliades Ochoa y el Cuarteto Patria on

Monday, October 30 at 8 p.m. in the SOU Music Recital Hall. For complete details of the season, see feature article, page 8. (541)552-6461

◆ The 17th Annual Music Festival held at Westminster Presbyterian Church of Medford at 2000 Oakwood Dr. will conclude with a concert by Eda Jameson, pianist, on Sunday, Oct. 1 at 3pm. The program will include works by Bach, Mozart, Schumann, Grieg, and Chopin. (541)773-8274



"Entropy Contained" by John Hylton, at Wiseman Gallery in Grants Pass.

◆ Jefferson Public Radio presents two special performances at the Craterian Ginger Rogers Theater in Medford. First, Marcel Marceau on Tuesday night October 17 at 8pm. Esteemed as the world's greatest mime, Marcel Marceau is the architect of a totally new style and tradition, the true creator and master of modern mime as we understand it today. Then, Retrograss with David Grisman, John Hartford and Mike Seeger on Friday October 27 at 8pm. With their unique twist on classic tunes from a variety of genres, played as bluegrass, they created a perfect synthesis of the "then" and the "now." (541)779-3000.

◆ Margaret R. Evans, Southern Oregon University Professor of Music and University Organist, will present her 3rd all-Bach organ recital on Friday, Oct. 6 at 8pm at the SOU Music Recital Hall, in commemoration of the 250th anniversary of the death of J.S. Bach. The program will include the *Passacaglia* and *Fugue in C Minor*, the *Concerto in D Minor*, and the *Prelude and Fugue in E Flat*. Tickets are \$8/\$6 at the box office before the recital. All proceeds will go to Music Dept. Scholarships. (541)552-6101

◆ St. Clair Productions presents Texas songwriter Ray Wylie Hubbard on Friday, Oct. 6 at 8pm at the Unitarian Fellowship, 4th and C Streets, Ashland. Tickets are \$12 in advance and \$14 at the door and are available at Talent House and Loveletters CDs in Ashland or by calling. (541)482-4154

◆ Craterian Ginger Rogers Theater presents the following: James Kline (Spotlight Series) on Oct.

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.

October 15 is the deadline for the January Issue.

For more information about arts events, listen to JPR's Calendar of the Arts

6 at 8pm, all seats \$10; Natalie Cole on Oct. 8 at 7pm, tickets \$58/\$55/\$52; Brazil Night on Oct. 11 at 8pm, tickets \$28/\$25/\$22; and Red Grammer on Oct. 28 at 2pm, tickets \$12/\$8. 23 S. Central Avenue in Medford.(541)779-3000 or www.craterian.org

◆ Singer/Songwriter Cheryl Wheeler will make a return appearance at a benefit for Spay/Neuter Your Pet (SNYP) on Saturday, Oct. 7 at the Unitarian Fellowship, 4th and C Streets, Ashland. Doors open at 6:30pm with a silent auction followed by local singer/songwriter Peter Spring at 7pm. Tickets are \$15 at Paddington Station in Ashland and Pet Country in Medford or for \$20 at the door.(541)488-4441

◆ St. Clair Productions presents Alex de Grassi, fingerstyle, steelstring acoustic guitarist, on Saturday, Oct. 21 at 8pm at the Unitarian Fellowship, 4th and C Streets, Ashland. Tickets are \$15 in advance and \$17 at the door and are available at Talent House and Loveletters CDs in downtown Ashland or by calling.(541)482-4154

◆ Rogue Valley Symphony presents Symphony Series I on Oct. 21 at 8pm and Oct. 22 at 3pm at the Craterian Ginger Rogers Theater in Medford. Jeffrey Biegel premieres the new Zwilich piano concerto by Pulitzer Prize winner Ellen Taaffe Zwilich. Also included are Britten's *Young Person's Guide to the Orchestra* and Brahms' Symphony No. 1. Also, *Biegel plays Gershwin, The Lost Manuscripts*, will be presented on Oct. 23 at 8pm at the Southern Oregon University Music Recital Hall. Your ticket invites you to a post-concert reception honoring Mr. Biegel. for more information, see the Spotlight section on page 13, call (541)770-6012 or visit www.rvsymphony.org.

◆ Rogue Valley Chorale opens its season with *'S Wonderful*, with Lynn Sjolund, Artistic Director, Conductor, on Saturday, Oct. 28 at 8pm and Sunday, Oct. 29 at 3pm at Craterian Ginger Rogers Theater in Medford. Included are songs by Gershwin, Porter, Kern, Rodgers, Arlen and more. The Chorale will be joined by vocalist Red Grammer, tenor.(541)779-3000 or www.craterian.org

◆ Old Siskiyou Barn in Ashland presents Don Harriss in a contemporary solo piano concert, celebrating his *Hero's Welcome* CD release on Saturday, Oct. 28 at 8pm. Tickets by reservation only. Billboard charted recording artist, composer and producer Harriss returns to the concert stage with a debut of his works for solo piano.(541)488-7628 or www.donharriss.com

◆ Josephine County Community Concert Association opens its 2000-2001 Series, *A Season of Music, A Lifetime of Memories* with Joe Carter, bass baritone, in October. Call for date, time, and tickets.(541)476-2775

Exhibits

◆ Hanson Howard Gallery presents printmaker Denise Kester and painter Jackie Miller through Oct. 31. A First Friday Reception will be held Oct. 6 from 5-8pm. Located at 82 N. Main St. in Ashland, hours are 10:30am-5:30pm Tues.-Sat. and 11am-2pm on Sun.(541)488-2562

◆ FireHouse Gallery presents Silent Witness, an exhibit honoring victims of domestic violence in Josephine County, Oct. 3 through 14, at 214 SW 4th Street in Grants Pass. (541)956-7339 or 956-7489

◆ Wiseman Gallery on the campus of Rogue Community College, presents the recent sculpture of John Hylton, Oct. 6 through Nov. 4. The artist's works bridge timeless, ancient mysteries with contemporary life. Located at 3345 Redwood Highway, Grants Pass, hours are Monday-Thursday 8am to 8pm, Friday 8am to 5pm, and Saturday 9am to 12pm.(541)596-7339

◆ Firehouse Gallery presents *El Dia de los Muertos*, Oct. 17-Nov. 11, and a First Friday Art Night Reception on Nov. 3 from 6-9pm. Artist Benny Alba's *Dark Clouds, Black Mountains and Blue Water* continues through October 30. Located at 214 SW 4th Street in Grants Pass, hours are Tuesday-Friday 11:30am to 4:30pm and Saturday from 11am to 2pm.(541)956-7339 or 956-7489



Ray Wylie Hubbard visits Ashland on October 6.

◆ The Arts Council of Southern Oregon joins the Rogue Gallery and Jackson County employees in a collaborative effort to feature the works of local artists in an exhibit at the Jackson County Courthouse through October. Art Hanging at the Courthouse includes works of twelve artists selected with the help of a committee.(541)772-8118

Other Events

◆ The American Association of University Women-Medford Branch presents Art for Living: II on Saturday, Oct. 21 from 10am to 5pm, and Sunday, Oct. 22 from 11am to 5pm, at Anna Maria Creekside, 822 Golfview Dr. in Medford. This is the 2nd Annual Exhibit and Sale of Art by local artists to benefit Rogue Valley scholarships sponsored by the American Association of University Women.(541)779-9970

◆ Grants Pass Museum of Art offers a call for artists; the museum is now scheduling shows at the museum for 2001.(541)476-3290

◆ Wiseman Gallery on the campus of Rogue Community College presents a call for entries for

Prospectus: Celebrate Northwest Women, 2001. The exhibit will be focused on contemporary artwork of the Northwest.(541)956-7339

KLAMATH FALLS

Music

◆ Klamath Community Concert Association in its 65th year, opens its 2000-2001 Concert Program with *Birth of the Beat, The Routes of American Music*, on Oct. 24 at the Ross Ragland Theater at 7:30pm. A fully produced stage show, the performance begins in 1900 as immigrants are pouring into Ellis Island. Admission to each of the four concerts is by subscription card only: New and renewing members \$45; Students \$25; and seating in the reserved area \$65.(541)883-8325 or 882-6041

Exhibits

◆ The Klamath Art Association presents Watercolors and Oils by Karne Snyder, Oct. 1 through Oct. 29, 12pm to 4pm, at 120 Riverside Dr.(541)883-1833

UMPQUA VALLEY

Theater

◆ Umpqua Actors Community Theatre presents *1940s Radio Hour* by Walton Jones, directed by Mary Ellen Young, and produced by arrangement with Samuel French, Inc., Oct. 27, 28 and Nov. 3, 4, 5, 10, 11, 12, 17, 18, and 19. Curtain times are 8pm on Fridays and Saturdays, and 2pm on Sundays. Performances take place at The Betty Long Unruh Theatre, 1614 Harvard Avenue in Fir Grove Park, Roseburg. (541)673-2125 or <http://community.oregonlive.com/cc/uact>

COAST

Theater

◆ Little Theatre on the Bay, in its 53rd season, presents *Fame*, directed by Jason Denton, Oct. 6, 7, 8, 13, 14, 15, 20, 21, 22, 27, 28 and 29. Curtain times are 8pm Fridays and Saturdays; 2pm Sundays. In this musical adaptation, five committed teenagers train for careers in show business at the New York High School of Performing Arts. Tickets are \$10. All seats are reserved. The theatre is located at 2100 Sherman Avenue in North Bend.(541)756-4336 or www.coos.or.us/~ltob

◆ Chetco Pelican Players presents *Return to Calamity Gulch* by Whitney Garrity and directed by Jeannie Herman, Oct. 13, 14, 20, 21, 22, 27, 28, and 29. Performances begin at 8pm Fridays and Saturdays, and 2pm Sundays. This is the sequel to the production of the melodrama, *Last Chance Inn-Calamity Gulch*, performed in 1998. Tickets are \$9/\$5. The theater is located at the Performing Arts Center at Brookings/Harbor Shopping Center in Harbor.(541)469-1857

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RECORDINGS

Herman Edel

... But This One Bombed!

When I think about all the great musicals that I've enjoyed, I marvel at the enormity of talents that sing, dance and act their way though the works of brilliant composers, lyricists, book writers, choreographers and directors. The incredible sets jump out at me, followed by the costumes and the lighting and the sounds... oh, the exciting sounds of the musicians that grab and hold me for another priceless time of fantasy and wonder. My spine starts to tingle just as it does when the house lights dim and I hear the first chords of the orchestra being struck.

Then I think, but really, aren't they the minority of what we see? How often have I walked out of a theatre with that hang dog expression on my face that says "they did it to me again"? This, despite boasting the same talents that produced the wondrous hits. Haven't you gone through the same thing? Take any of the great names of musical theatre: Cole Porter, Jerome Kern, Irving Berlin, Richard Rodgers, George Gershwin, George Abbott, add the names of the hundreds of other with illustrious careers who all had to add to their bio the phrase, "but this one bombed!"

Here are just a few of those that deserve this denigrating expression.

Stephen Sondheim, without question the preeminent creator of musical theatre of the past fifty years, delivered smash after smash. Some did not produce profits, but, the bulk of his works were judged wonderful by audiences and critics alike. Yet the darling of Broadway and London's West End also gave us *Assassins*, *Passion*, and of course, *Anyone Can Whistle* (originally titled *The Natives are Restless*, then *Side Show*). Arthur Laurent, Sondheim's collaborator for *West Side Story* and *Gypsy*, repeated his chores for *Anyone Can Whistle*

and also directed it. Broadway insiders Irving Berlin, Frank Loesser, Richard Rodgers and Julie Styne invested in it. Lee Remick, Angela Lansbury and Harry Guardino were the stars. It opened on Saturday night April 4, 1964 and closed on April 11, 1964.

Robert Preston, who charmed movie goers and enchanted theatre audiences with bravura performances in *Music Man* and *I Do, I Do* also was featured in such memorable losers as *Ben Franklin in Paris*, *Mack and Mabel* and two other "winners" where he portrayed Panchito Villa and then the famed Yiddish-theatre star, Borish Thomashefsky. The last two shows were so bad that I couldn't even research their titles.

My all-time hero of the musical theatre is Hal Prince. I owe him a fortune for the hundreds of hours of pleasure he has tendered me. As a director and innovator I believe he is *non-pareil*. But then, I must also pay heed to *Merrily We Roll Along* (again with Sondheim), and *A Doll's Life* and *Roza* and *Grind*. Was Prince the culprit who took the 1934 play by George S. Kaufman and Moss Hart (also called *Merrily We Roll Along*) and reversed the action—that is, started at the end and worked backwards in time? Did this so confuse the audiences that they could never follow what was happening?

The Man of La Mancha featured the directorial talents of Albert Marre, the glorious voice (and body) of actress Joan Diener and the compositional skills of Mitch Leigh. Take those three and add to it the considerable talents of Yul Brynner, writer Erich Segal and esteemed producer Roger L. Stevens and *voilà*, a disaster called *Odyssey*. After more trials and tribulations than Odysseus ever faced, the show, renamed *Home Sweet Homer*, did reach

Broadway. Call it what one will, it was a dud that never recouped any of its costs. The hilarious suit by Marre, Diener and Brynner against Trader Vic's Restaurant, claiming that food poisoning diminished their creative output, was the most entertaining part of the show. Now, you tell me, were they all blind? Did they all lose their creative insights? Did they all lose their sense of smell? As Mr. Brynner was noted for saying, "is a puzzlement!"

In 1996 Elton John and Tim Rice started working on a wonderful idea backed by all in the Disney organization. It reached Broadway a few years later and is called *Aida*. Yes, that *Aida*. Its fate followed the same inglorious path set by *My Darlin' Aida* some fifty years earlier.

Yet, I do not despair! I revel at the humanity of it; the creative courage of the people bringing these pieces to us; the money laid on the line by those who "really know." I patiently sit through all, ever confident that the next one I see will more than pay me back for the disappointments I've endured. I know that when it does reach the pinnacle I want it to, I'll rush it right back to you for your listening pleasure, your listening enjoyment.

This year, *On With The Show* is going to feature—along with many of the big winners—shows such as *Anyone Can Whistle*, *Merrily We Roll Along*, *Candide*, *Aida*, *Bajour*, *Do I Hear A Waltz*, *Seven Brides for Seven Brothers* and a host of others. Together we'll look for the little gems, like Sondheim's "Not A Day Goes By" and "Hey Old Friends" from *Whistle*, that led those enormous talents to believe they had another hit on their hands. With your help it should be a fun year!

As an aside, I highly recommend Ken Mandelbaum's book *Not Since Carrie*, which inspired this piece. It delves deeply into the whys and wherefores of the bombs that constantly threaten to destroy Broadway. Take shelter! ■

Herman Edel is the host of *On With the Show*, which brings the best of musical theatre from London's West End to Broadway to the Classics & News Service of Jefferson Public Radio each Saturday at 5:30pm.

Program Underwriter Directory

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FROM NATIONAL PUBLIC RADIO



AS IT WAS

Carol Barrett

Bears

There are many black bears in the wilderness around Mount Shasta. However, black bears come in many different colors: red, brown, blonde and black. They weigh up to six hundred pounds and maintain their weight during the winter by hibernating only for short periods. They wake to forage for food and then go back to sleep for another short period.

Grizzly bears live in the area also, although they are now scarce. In the early 1900s Old Club Foot terrorized the community. He earned his name by losing several toes in a bear trap. After that escape, he eluded hunters for years. It was said Club Foot was so powerful he could break the neck of a steer with one swipe of his paw. Many ranchers got a good shot at Club Foot without killing him. When he was finally taken, it was said that a quart jar of lead slugs was taken from his body. It was also claimed that he weighed two thousand pounds.

This may be a case where bear stories sound a little like fish stories.

Source: Black Bear Restaurant, Mt. Shasta

Crater Bears

In the early 1930s, a young bride, Mabel Hedgpeth, went to work in the mess hall at the Crater Lake Park Headquarters. There was a storeroom behind the kitchen with a door going outside. For convenience, the garbage dump was close by.

Some cute little bear cubs began frequenting the area. They would scrounge around and people began feeding them handouts. The bears became regular visitors and learned quickly. One of the cubs learned to jiggle the door knob until it opened and he was in the storeroom. Suddenly the cute little bears were a problem. You didn't take a slab of bacon away from a bear, even a baby.

Also, little bears have parents.

The first action was to move the dump further away. Eventually it was moved out

of the park entirely. The next action was to teach the people not to feed bears—a job that has been going on ever since.

Source: Interview with Jeanette Eliason

Grizzly Bears

In this bear story a party of men armed with rifles and revolvers, and accompanied by a pack of dogs, went in search of bears that had been killing local stock.

“

SOMEHOW THE BEAR DUG UP THE
FLOOR BOARDS AND FOUND THE
DYNAMITE. HE ATE SOME OF IT.

The dogs found a grizzly bear who ran off, finally entering a deep cave. A volunteer offered to go into the cave to find the bear, hoping to shoot him at close range. After entering the cave about twenty-five feet, he came flying out as fast as he could. Bees covered every inch of his body. His fellow hunters beat them off with their hats but not before the poor man had been stung many times.

Meanwhile the bear was still in the cave out of sight. Pine pitch sticks were thrown in to light the cave. The bear was found and shot. After dragging him out with a rope tied to one leg, he was skinned.

It was determined that the grizzly weighed 1650 pounds and was very fat. An unexpected prize was 900 pounds of honey.

Bear Cubs

The Caldwells of Siskiyou County captured a bear cub and made a pet of it. For some time it was great fun, but bears grow up.

Under the floor of an old shed, the Caldwells kept dynamite for breaking up stumps

and rocks. Somehow the bear dug up the floor boards and found the dynamite. He ate some of it. The family was terrified that the pet would die, but he survived. Meanwhile the dynamite was cleaned up and put back under the floor and the floor securely fastened down.

The very next time the bear got loose he went right back to the shed, dug up the floor boards and ate the remaining dynamite. There had been fifty pounds in total. The bear never even got sick but he soon became so destructive that the Caldwells were forced to get rid of him.

Source: Siskiyou Pioneer, 1991, p.121

Carol Barrett moved to Eagle Point twenty-five years ago. She did a survey of the old structures in town under a grant from the Southern Oregon Historical Society. She began writing the "As It Was" radio feature and other features for JPR in 1992. She self-published the book *Women's Roots* and is the author of JPR's book *As It Was*.

The *As It Was* book, with nearly a hundred historical photographs as well as hundreds of scripts, is available from Jefferson Public Radio at 1-800-782-6191 for \$22.45 including shipping and handling.

SADLER *From p. 7*

experiment in social engineering that is holding them hostage?

The economists and think tanks who peddle these unrealistic theories to congress and state legislature have names. Dr. Alfred Kahn was a professor of transportation at Cornell when he sold Congress on airline deregulation with cheerleading from The Heritage Foundation and the American Enterprise Institute. Energy "deregulation" was the brain child of Amory Lovins, a self described "energy visionary" and his Rocky Mountain Institute with additional cheerleading from the Cato Institute. It is tragic than none of them can be sued for malpractice.

Russell Sadler's *Oregon Outlook* is heard Monday through Friday at 6:55 a.m. on JPR's *Morning News* and on the *Jefferson Daily*. You can participate in an interactive civic affairs forum moderated by Russell on the World Wide Web at <http://www.jeffnet.org>.

ONE WORLD *From p. 9*

accordion. Then add savory elements from the well-stocked pantry of decades of bayou musical influences: a pinch of Caribbean rhythm, a dash of New Orleans jazz, and a heavy measure of blues served up by six seasoned musicians, you have the Grammy winning music of BeauSoleil, sung in French and born deep in the bayou. From the 1997 Superbowl to the Grammy broadcast the same year, on 21 recording projects and thousands of live performances, BeauSoleil has brought traditional Louisiana music to millions. Now they come to southern Oregon for their first performance at the Craterian on January 27.

Hula dance and chant from the Big Island of Hawai'i

Halau Hula Ka No'eau

Prior to contact with the western world, hula was a religious service – a celebration of those mythical times when gods and goddesses moved on the earth. Because Hawaiians had no written language, imbedded in hula is a wealth of cultural significance that survives despite the efforts of missionaries to stamp out this powerful, resilient form. Today hula is divided into two categories: the Hula Kahiko (ancient hula) accompanied by traditional chanting and Hula 'Auwana (contemporary Hula) with western musical instruments. The Halau Hula Ka No'eau has received the highest awards in Hawaiian language, dance and chanting festivals throughout the state of Hawai'i. Their performance will be on February 9 at the Craterian Theater, presented in part with funding from the Oregon Arts Commission, WESTAF (the Western States Arts Federation), and the National Endowment for the Arts.

Philip Glass / Foday Musa Suso

Music from *The Screens* & other selections

Philip Glass was described by *The London Daily Telegraph* as "the most powerful composer of our time." His film scores include *Koyaanisqatsi*, *Kundun*, *The Truman Show* and many more. His scores won a Golden Globe award and have been nominated for Academy, Grammy and LA Critics awards. He is famous for his symphonies and operas but *The Screens* is one of his many works for theater. *The Screens* was Jean Genet's

last and greatest stage work with the score composed by Glass and Foday Musa Suso, who is an internationally known "griot" (oral historian & musician) from Gambia in west Africa. Suso's family have been griots for 450 years and were trusted court advisors to the kings of West Africa, who memorized and sang the history of the people. Suso plays the kora (West African 21-stringed lute) and is descended from the first kora player who lived 450 years ago. This unique collaboration will occur at the SOU Music Recital Hall on April 29.



Philip Glass

CELTIC FIRE

Featuring Natalie MacMaster and opening act Men of Worth

Natalie MacMaster, from Cape Breton, Nova Scotia, lit up the *One World* series a few years back with feverish fiddle playing and high kicking step-dancing—at the same time. Since then she has experienced a meteoric rise in popularity, becoming an international star with rave reviews from Ireland to New Zealand. MacMaster energizes the melodies and dancing of Old Scotland with high sense of humor and showmanship,



Natalie MacMaster

backed by a dynamic electric quintet.

Ashland resident James Keigher (born and raised in Ireland) opened for Altan's *One World* show in 1999. This time he returns with Scottish musician Donnie MacDonald, his long-time musical partner, as the duo Men of Worth. They present the music of their home countries with heartfelt, strong and pure delivery. They perform songs in Gaelic and English intermingled with stories and craic. This hot double bill is the closing performance of the season, on May 9 at the Craterian Theater.

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THEATER

Alison Baker

Stop Kiss

By Diana Son

Directed by Loretta Greco

At Oregon Shakespeare Festival through October 29

The Laramie Project

Play reading

Directed by Paul Barnes

The Daedalus Project, August 21, 2000

What really happens when we see something on the stage? I saw the OSF production of *Stop Kiss* in August and the Daedalus Project's staged reading of *The Laramie Project* a week later, and I found the latter much more moving and vastly more eloquent. But I wasn't quite sure why. Was it a better play? At first blush they deal with the same theme: *Stop Kiss* is about two young women falling in love who are viciously attacked; *The Laramie Project* is about the torture and murder of a young gay man. Since the inciting incident in each is an act of anti-gay violence, the viewer goes into them with similar expectations, even though the plays are like apples and oranges. Anyway, here's my take: I was disappointed in *Stop Kiss* and pleased by *The Laramie Project*.

Stop Kiss is the story of twenty-somethings Callie (Tyler Layton), a New York traffic reporter, and Sara (Julie Oda), a schoolteacher and a newcomer to the city. They meet and become friends, and their friendship ever-so-slowly inches toward intimacy. But just as they acknowledge what's happening between them, they are violently attacked, and Sara is beaten into a coma. The play's action goes back and forth between the two events—the excited, hopeful friendship, the attack and its aftermath—so the attack isn't a surprise to the audience; the knowledge of violence colors all that leads up to it, lending an aura of dread to the process of falling in love, something that should always be a joyous, silly interlude in people's lives.

The problem is that, at least in this production, the falling-in-love part comes off as too cute. To start with, there's little depth to these girls. Callie is, I guess, sup-

posed to be sort of superficial: she spends her time changing clothes on the way out to new chi-chi restaurants, and neither she nor any of her friends has any respect for her job as a traffic reporter. Sara is said to absolutely love teaching, but the evidence never amounts to more than one of those gosh-I-love-every-one-of-these-kids, all-they-need-is-a-chance clichés. Callie says in wonder that Sara knew every child's name by the end of the first day. Golly!

When the two begin to feel a physical attraction, it's manifested onstage by little more than the trite blushes and drawings-back-at-accidental-physical-contact of young lovers in a TV comedy. Well, *of course* (you say), that's who these young women *are*; they're young, they're inexperienced, they're inarticulate. They're also boring.

The play itself is a bunch of loose ends. The temporal back-and-forth gives us the sensation of drama, but it keeps any real tension between the characters from developing; as soon as something starts to happen between them we're whisked off to a scene in the future, where Sara's a vegetable and Callie looks anguished and tongue-tied. An indecisive person who is also inarticulate may be fun on a half-hour sit-com, but she gets tedious on the stage.

The Laramie Project doesn't have much in common with situation comedies. It's created from the words of real people, culled from the hundreds of interviews Moises Kaufman and Tectonic Theatre Company members held with residents of Laramie, Wyoming, after the murder there of Matthew Shepard. The Daedalus Project's presentation was a staged reading, though I can't imagine a more effective way to pro-

duce it. Paul Barnes directed its nine actors, who sat in a row of chairs facing the audience to read the parts of more than seventy people talking about Matthew Shepard's death and about his life, and about their lives too.

It's a funny thing to say about a play that tells such a story, but the wonderful thing here is the *play* itself. The project sounds so iffy, but the way the court transcripts, diaries, and interviews were selected and shaped has resulted in a lovely work of art. We follow these people over the course of a couple of years, from the shock and denial of the murder's immediate aftermath to the conclusion of the trials of the killers, when people had absorbed the knowledge of the crime, and it was a pleasure, both humanly and aesthetically, to see how people live with what goes on in the world. They find and invent small comforts; they figure out stories for themselves that give them reasons for what's happened. It was intensely moving. And the fact that it was a reading rather than a full-blown production made the stories and the characters seem closer to us in the audience, as if a layer of artifice between actors and audience was removed. The actors seemed to be crying and laughing honestly at what they were reading, as if they were part of the audience too.

I hadn't wanted to go to either of these plays. Physical violence frightens me, and I don't want to know more about it. But neither play, thank goodness, was made in Hollywood; neither was made *for money*. What does that mean? That neither one makes violence the star of the show. These plays aren't about violence but about the people who live with it and after it and despite it, the way we all have to. Violence isn't interesting; art is.

This is the last of this year's *Theater* columns; it's also my last theater review for the *Jefferson Monthly*. Can you believe I've just finished my eighth theater season? I've never done anything that long in my life. Time for a change. I'll finish out the year with printed matter. Next month the rains hit, darkness will come early to the hills and valleys of the State of Jefferson, and I'll be home beside the woodstove, curled up with a good book. At least, I *hope* it's good. I'll let you know. ■

POETRY

BY PETER SEARS

Halloween of the Sudden Hand

We wait for dark, then, dressed commando,
move as one, like cilia. We work backyards and sheds,
hanging heads we made from junk and painted loony
in my cellar. Once little kids scarf the candy
and front porch lights go off, we stalk
the shadow side of the pointed-turret house
where old crazy lady lives with her retarded son.
We creep our pole up to a lit window on the second floor
and tap our brown-paper head with green marbles for eyes.
No luck. Gently we lift it over to the next window,
a dark window. A hand comes out,
pats our head and takes out one eye. After that,
anyone messing with the old lady answers to us.

Peter Sears has been writer-in-residence at Reed College, served as Dean of Students at Bard College and as Community Services Coordinator for the Oregon Arts Commission. He received the 1999 Stewart H. Holbrook Award for Current Contributions to Oregon's Literary Life. Sears lives in Corvallis where he edits Rubber Stamp Madness magazine and books of poetry. His own poetry has appeared in The Atlantic, Seneca Review, Black Warrior Review, Cimarron Review, Ploughshares, Northwest Review and other publications, and has been read on NPR's Writer's Almanac. Sears has authored four books of poetry. These poems appear in his most recent, The Brink (Gibbs Smith, 2000), winner of the Peregrine Smith Poetry Prize, and are printed with permission of Gibbs Smith.

Writers may submit original poetry for publication in the *Jefferson Monthly*.

Send 3-6 poems, a brief bio, and a self-addressed, stamped envelope to:

Patty and Vince Wixon, *Jefferson Monthly*

poetry editors

126 Church Street, Ashland, OR 97520. Please allow two to four weeks for reply.

ARTSCENE *From p. 29*

Other Events

◆ Little Theatre on the Bay will hold auditions for its February production, *Gypsy*, on Oct. 14 at 10am for Adults, Oct. 15 at 6pm for Kids, and Oct. 16 at 6pm for Adults. (541)756-4336 or www.coos.or.us/lto

◆ Chetco Pelican Players will hold auditions for its December production, *Life With Father*, on Oct. 17 and 18 at 7pm. (541)469-1857

NORTHERN CALIFORNIA

Exhibits

◆ Del Norte County Historical Society Museum features items from the Saint George Reef Light-house and artifacts from the Brother Jonathan shipwreck, as well as many from native tribes, mining, logging, medicine, music, needlework, photography and other aspects of the community's heritage. The museum is located at 6th and H Streets

in Crescent City and is open from 10am-4pm daily except Sundays and some holidays. (707)464-3922

Other Events

◆ Turtle Bay Museums and Arboretum on the River presents Redding Bookstore's *Harry Potter Harvest Festival* on Saturday, Oct. 28 from 10am to 5pm at Paul Bunyan's Forest Camp. This regional family festival will help raise funds for the Museums' educational programs and activities. The Turtle Bay campus will be transformed into many of the locations represented in the books. Activities will include broom and wand-decorating, Quidditch practice, the Sorting Hat Ceremony, and a guided tour through the dungeons of Hogwarts School of Witchcraft and Wizardry. Admission is \$5 per person and children under the age of five are free. (530)243-8850 ■



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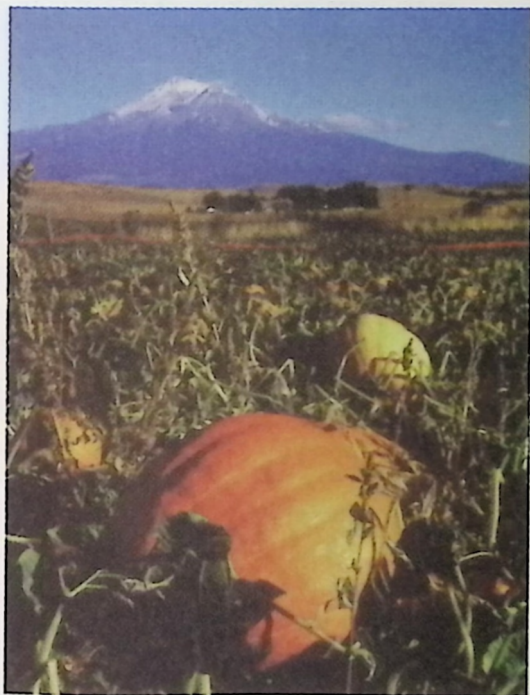


Photo courtesy Hunter's Pumpkin Patch.

1. Get a Great Pumpkin at Hunter Orchards Pumpkin Patch (call us for directions).
2. Dine in the garden at Cafe Maddalena. Don't forget to save room for dessert!
3. Stay at the Hospitality Inn B&B in Dorris for your next bird hunting trip. They know the area and serve great breakfasts.
4. Stroll through the gardens at Bradley's Alderbrook Manor B&B in Etna. Fall colors in Scott Valley are stunning.
5. Enjoy great community theater at the Siskiyou Performing Arts Center in Yreka. 12 Angry Citizens on stage Oct. 6th, 7th, 13th and 14th.
6. Drive the State of Jefferson Scenic Byway to Seiad Valley for a gourmet French Country dinner at the Wildwood. Better make reservations, 530-496-3195.
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